BOSS® DR-5

Dr. Rhythm Section

User's Guide

by Scott Summers

DR-5 User's Guide

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MODE	SONG PATTERN KIT MIDI UTILITY		
ACCENT	1 2 3 OFF CHORD		
PITCH	EXT 1 2 3 4	1 FRET	
TRACK SELECT	DRUM TRACK 1 TRACK 2 TRACK 3	REC REPEAT EXIT ENTER < >	

SONG
PTN
KIT
TEMPO
PAD
EVENT

000
128

PART
QUANTIZE
PTN

MEASURE
NEXT PTN
TIMING

000000
ROCK11

Introduction

Congratulations on your purchase of the BOSS DR-5 Dr. Rhythm Section. The DR-5 is designed especially for guitarists and bassists, although it has features that are attractive to many musicians including live solo performers, keyboardists, vocalists, songwriters, and home recording enthusiasts. For guitarists, the DR-5 has a unique interface which is easy to operate because the pads are laid-out like a guitar fretboard. It is extremely portable and can even be battery powered. Its main features include 256 high-quality sounds including 174 drum and percussion instruments and 82 pitched instruments. It has 64 rhythm kits, 16 of which are user programmable. Each of the 400 patterns, 200 preset and 200 user, have three instrument tracks and a drum track available. There are 20 song locations which can contain up to 250 parts per song, and the songs can be chained together for performance. It also has a Guitar In jack, a programmable Footswitch jack for live and practice applications, and a built-in tuner.

The following documentation is a quick-start User's Guide. It is designed to get you up-and-running on some of the primary operations of the DR-5. It is not designed to replace the Owner's Manual which covers more of the DR-5's functions in greater depth. This tutorial will give you step-by-step operating instructions that are easy to follow and should solidify your basic understanding of the DR-5's operations. After completing this User's Guide, you should read and study the Owner's Manual so that you can take full advantage of the DR-5 Dr. Rhythm Section.

Here are some guidelines that are consistent throughout the entire book. If you encounter a word in all capital letters, such as SHIFT, ENTER or START, this word indicates a specific button on the front panel of the unit. The TEMPO/DATA dial, which you'll rotate to change the value of a selected parameter will also be capitalized. If a word or phrase is surrounded with [Brackets], this indicates that the same words or numbers will also be shown in the display screen.
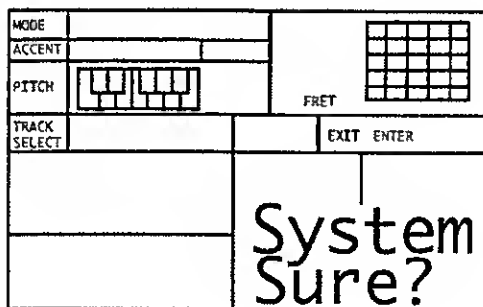
Initializing the DR-5

Before we start, let's ensure that your DR-5 contains the factory settings by initializing the unit. This will erase any data that was not originally in the machine from the factory and it will reset all of the DR-5's parameters back to their original condition. This will help you follow through this Quick Start tutorial more accurately because your DR-5 will be in the same default setup as the one used to write this manual. Do not perform the following steps if you don't want to erase any Patterns, Songs, or Kits that you've created. Here is the procedure for initializing the DR-5 to set it back to its original preset condition:

1) Turn the power on while holding down both of the < FRET > keys, which are shaped like arrows and located on the bottom row of buttons. The display will say [System Init?]:
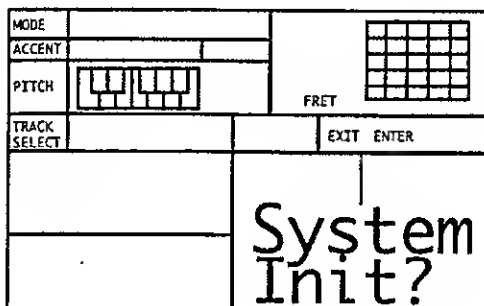
2) Press ENTER, located on the far right side of the front panel. [Sure?] will be displayed in the screen:

3) If you wanted to cancel the procedure, you could press EXIT, but for the purpose of using this tutorial we need to set the DR-5 to its original factory condition. To perform the initialization, press ENTER again. The display screen will eventually return to the standard Song Play mode.

Playing the Demo Song

Before going into a complete tour of your DR-5, you probably would like to hear some of its great sounds and patterns. The DR-5 has an impressive demo song which will give you an opportunity to hear its musical potential. To play this demo song, use the following procedure.

1) If you have just finished initializing the DR-5, the demo song should be ready to play. If it does not say [Circus] in the display screen, turn the unit OFF and ON and rotate the TEMPO/DATA dial until it does.

2) Press the 'Blue' START button on the bottom right of the DR-5's front panel and you will hear the demo song. The display screen will even change to [*Demo*] and the tempo LED light will flash, indicating that it is playing.


As you listen to the demo song, notice how many different patterns are used and how many great music styles are demonstrated. If you watch the display screen, you'll see the [TEMPO], the [PART] and the [MEAS] numbers change as the song plays. Press STOP when you're finished listening.

Touring the Front Panel Layout

Now that we've listened to the demo song, let's take a moment to survey the front panel. This will simplify the process of using this tutorial to get you up-and-running with your new DR-5.

Starting with the large LCD display, you will notice that it is divided into 12 independent sections, including a keyboard and a fretboard. Upon first examination, the display screen may appear to be complicated, but as you learn to operate the DR-5 you will quickly discover just how user-friendly it is.
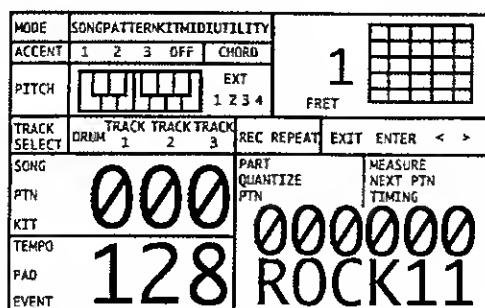
Directly under the display screen you will find the DR-5's most innovative hardware feature. It has 36 individual instrument/drum pads that are laid-out like a guitar fretboard. It has six rows which represent the six strings of a guitar and it has five columns which represent frets and a sixth column on the far left to represent the open strings of the guitar. The two buttons shaped like arrows, located directly under the 36 pads are fret position buttons. If you want to perform melody lines higher on the neck, you can use these two FRET buttons to change the neck position. For those of you who are not guitarists, the actual note names are written on the pads. If you would prefer a different note layout, there are five preset options available. (For more information on using alternate pad layouts, consult pages 6-6 and 6-7 of the Owner's Manual. For this tutorial we will use the default [GUITAR] alignment).

If you take a closer look at the 36 pads, you will find that many of them have a second label with blue lettering. These are modes and functions that are available when you press the SHIFT key which is located just to the right of the instrument/drum pads. The top row of pads access the five different DR-5 operating modes. We will be discussing these in more depth throughout the tutorial.

To the right of the 36 instrument/drum pads you'll find a collection of buttons dedicated to specific functions. These include the START, STOP, RESET, EXIT and ENTER buttons that we will use for many operations. To the right of the display screen are a pair of CURSOR buttons that change the parameters listed in the bottom right of the display screen. Then, there is the TEMPO/DATA dial which will alter the value of selected parameters and/or change the tempo of the pattern you are listening to.

Using the Guitar Input Jack

We've already seen that the instrument/drum pads are laid-out like a fretboard, giving guitarists and bassists a familiar working environment. In addition, the DR-5 features a Guitar Input jack that can be used to mix the guitar signal with the output of the DR-5. The Guitar Input has additional functions, including a built-in speaker simulator for using distortion pedals through headphones and a tuner. You can even use the Guitar Input jack to program your patterns! Let's set-up the DR-5 for use with your guitar so that you can play along with the patterns and songs that we'll be working with throughout the remainder of the tutorial.

The DR-5 has a built-in guitar tuner, so plug your guitar into the Guitar Input jack on the back and let's tune-up. Here's how you access this convenient function.

1) Press and hold SHIFT and press TUNER located in the middle of the second row of instrument/drum pads. The display screen will change to this:

2) Tune with the arrows that appear in the display screen when you play a note on your guitar. It is a chromatic tuner and the pitch you play will be indicated on the small keyboard display.

The DR-5 also features a guitar amp simulator which will allow you to plug distortion and overdrive effects into the Guitar Input and achieve an excellent sound through full range speakers or headphones. This is how you can access it and the other onboard Guitar In functions:

1) Press and hold SHIFT and press GTR IN located in the third row of the instrument/drum pads. The display screen will change to:


2) It should already say [AMPSIM]. If not, use the DATA dial to select the different options available including [BYPASS] and [MIXOFF]. (You will need to use a crunch pedal with your guitar to really hear the difference between bypass and amp simulator).

Using the Footswitch Jack

The DR-5 has a footswitch jack that will accommodate up to two momentary footswitches at the same time. In addition, the function of each footswitch is totally programmable and you have a tremendous variety of choices available. If you only need one footswitch function, it is possible to plug a DP-2 or DP-6 keyboard sustain pedal directly into the single footswitch jack on the back of the DR-5. If you want to take full advantage of the DR-5's footswitching capabilities, you will need to buy the Roland PCS-31 Stereo Insertion Cable and two FS-5U Unlatched Footswitches. Having the proper accessories will really add a lot of power and control to your Dr. Rhythm Section.

Once you've connected your footswitches to the back of the DR-5 you can assign them to specific functions. To do this, use the following procedure.

1) To select Utility mode, press and hold SHIFT and press UTIL on the top row of the instrument/drum pads. The display will change to:
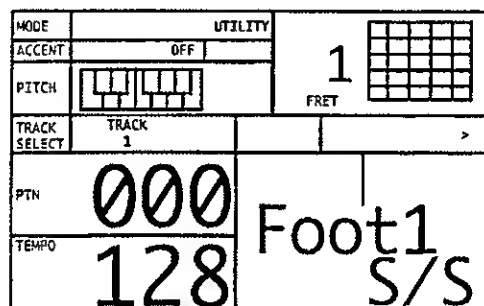
2) You can use the CURSOR buttons to select between [Foot1] and [Foot2] and the DATA DIAL can be used to select the value for each footswitch. (If you only have one footswitch plugged in, it will correlate with [Foot1]).

There are many options available for your footswitch assignment and they are all listed on page 10-3 of your Owner's Manual. You should experiment with all the different options, but for now let's discuss just a few choices.

If you only have one footswitch available, one common choice would be to use it for Start/Stop [S/S]. Two footswitches give you more flexibility. One possibility would be to assign them to Pattern Increment [PTN+] and Decrement [PTN-]. This will allow you to use your feet to change between patterns spontaneously. Another option might be to select the Forward/Fill to Variation and the Backward/Fill to Original keys. Of course, you could also use Footswitch 1 for Start/Stop and Footswitch 2 for a special effect, such as assigning it to trigger one of the instrument/drum pads. This would allow you to play a drum or effect sound in realtime with your foot.

The footswitch functions of the DR-5 are very versatile and powerful, so if you don't have the proper footswitches to take advantage of these features, go to your local Roland dealer and get a PCS-31 Stereo Insertion Cable and two FS-5U Unlatched Footswitches. This will allow you to maximize the performance of the DR-5.

Playing Patterns

Patterns are the building material used to create songs. The DR-5 has 200 preset patterns. These patterns are 16 beats long and they are organized into groups of four, based on music style. There are also 200 user programmable pattern locations where you can create your own patterns. Later in this tutorial we will learn how to make user patterns, but for now let's work with the preset patterns.

Playing Patterns

Pattern mode is one of the DR-5's five modes. To enter a mode, press and hold SHIFT, and then press one of the five mode buttons on the top row of instrument/drum pads. Select [PATTERN] mode. The mode that is active will be listed in the [MODE] box on the display bar:

When you're in pattern mode, the bottom right box in the display screen will tell you which pattern is ready to play. To hear the selected pattern, simply press START. The remaining 199 patterns can be selected by rotating the DATA dial. When you select a new pattern, the current pattern will finish playing through its full 16 beats and then play the new pattern you have selected.
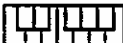
Pattern Change Functions

The DR-5 has a specified pattern change function that you may want to use as you play through the remaining preset patterns. Since the patterns are organized into groups of four, the DR-5 has dedicated buttons which allow you to use four patterns together and select between them quickly and easily in real time. Here is how you use this feature:

1) Press STOP so that the DR-5 is not playing a pattern. You will now see the name of the currently selected pattern in the bottom right of the display screen:
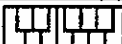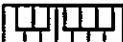
2) Use the DATA dial to select a pattern that reflects a music style you enjoy. As you scroll through all the available patterns you will discover that they are all numbered 1 through 4 to identify their position in the group. Be sure that you select the first pattern in the group or the real time function will not work.

3) Press START. When the pattern you selected begins to play, you will see a second number in the display which represents the number of the pattern that is going to play when the one that is active has completed its 16 beat cycle:

4) We have already seen that you can change the value for the next pattern by rotating the DATA dial, but you can also use START/VAR button or the BWD/FTO and FWD/FTV buttons to choose between the four patterns in your selected group. The START/VAR button toggles between the original pattern (#1) and the variation pattern (#3). The BWD/FTO activates a fill-to-original (#4) which will play one time and then return to the original pattern (#1), while the FWD/FTV activates a fill-to-variation pattern (#2), which will play once and then play the variation. Remember, as you press these real time buttons, the next pattern will be listed next to the current pattern in the display screen:

Spend some time experimenting with the real-time pattern play mode because it can be a lot of fun and its a great way to listen to all 200 preset patterns.

Changing the Pattern Playback Tempo

The TEMPO/DATA dial serves two purposes. We have already used it as a DATA dial to select between patterns, but it also functions as a TEMPO DIAL. This is how you use the TEMPO/DATA dial to adjust the tempo of your patterns.

1) Press TEMPO, found directly below the TEMPO dial. The display screen will change to:

MODE	PATTERNN			
ACCENT	OFF		1	
PITCH			FRET	
TRACK SELECT	TRACK 1		EXIT	
PTN	**198**			
TEMPO	**128**	**Tempo =128**		

2) Now use the TEMPO dial to alter the tempo. Your changes will be reflected in the display.

MODE	PATTERN			
ACCENT	OFF		1	
PITCH			FRET	
TRACK SELECT	TRACK 1		EXIT	
PTN	**198**			
TEMPO	**101**	**Tempo =101**		

3) Press the TEMPO button to return to pattern play mode.

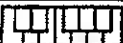| MODE	PATTERN			
ACCENT	OFF		1	
PTTCH			FRET	
TRACK SELECT	TRACK 1		EXIT	
PTN	**198**			
TEMPO	**101**	**198198 Ambo 3**		

Creating Songs

Song Mode allows you to link together patterns in a specified order and set repeat markers that allow a selected range of patterns to be repeated. Some additional song functions include the ability to transpose the patterns and to individually assign volume levels for each track or pattern. The DR-5 has 20 song locations. Each song can have up to 250 parts and all 20 songs combined can have up to 2000 parts. You can name each song and you can chain multiple songs together for more efficient live performance. Songs can be created in real time or in step time, you can insert or delete parts and you can assign a master tempo. We will discuss how to do each of these things throughout the next section of this tutorial and we will be using 3 of the 20 song locations for these exercises. Don't worry about wasting song locations for songs that you won't want later because you can always erase song data.

Clearing Song Data

To ensure that your DR-5 is ready for this section, turn your machine off and then back on again. Now, let's make some room to do the song writing exercises in this chapter. If your DR-5 is fresh out of the box, you probably don't need to do this, but it would be a good idea to follow the procedure so that you know how to do it later. Here is how you clear the song memory. Again, do not perform this procedure unless you don't mind losing any songs you've created.
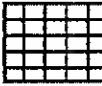
1) Select Utility Mode. To do this press and hold SHIFT and press UTIL on the top row of the instrument/drum pads. The display will change to:

2) Now press and hold the CURSOR > button until you get to the [AllSng Clear?] parameter:

3) Press ENTER and the screen will ask you if you are [Sure?] you want to do this:

4) Continuing this procedure will erase all the songs that are currently in the DR-5's memory. (The Demo Song will not be erased because it is stored in permanent ROM memory). If you are not sure, press EXIT. We are [Sure?] so press ENTER. The display screen will say [Done] and then return to the [All Sng Clear?] page:
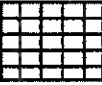
5) You are now ready to return to song mode to create your own songs.

Initial Song Settings

The next step is to set-up the parameters for a song. These parameters include song chain, initial tempo, and song name. Here is how you access these parameters:

1) To select Song Mode, press and hold SHIFT and press the SONG button on the top row of the instrument/drum pads. The display will change to:

2) Press the CURSOR > button one time to select the Song [Chain] Page:

MODE	SONG			
ACCENT		OFF	**1** FRET	
PITCH				
TRACK SELECT	TRACK 1			< >
SONG	**00**	PART	MEASURE	
TEMPO	**128**	Chain >OFF		

You should leave this [OFF] for now. You may want to use this function down the road to link multiple songs together for a live performance situation, but for now we do not need to use this function.

3) Press the CURSOR > button again to select the [I.tmp] Initial Tempo page. Rotate the DATA dial counter-clockwise to set the initial tempo of the song so it always plays back at the proper tempo—in this case, 128 beats per minute:

MODE	SONG			
ACCENT		OFF	**1** FRET	
PITCH				
TRACK SELECT	TRACK 1			< >
SONG	**00**	PART	MEASURE	
TEMPO	**128**	I.tmp =128		

4) Press the CURSOR > button one more time to select the [SngNam] Song Name page:

MODE	SONG			
ACCENT		OFF	**1** FRET	
PITCH				
TRACK SELECT	TRACK 1			< >
SONG	**00**	PART	MEASURE	
TEMPO	**128**	SngNam ------		

You can rotate the DATA dial to select a letter, number or symbol and the CURSOR buttons to select the position of the cursor. We don't need to name any of the songs we are about to compose, but you can experiment with song naming before you go on to the next section of this chapter.

Creating a Song in Real Time

Real time song writing is the quickest and easiest way to link patterns together. When you write a song on the DR-5, you'll probably want to pre-plan your pattern order and write it down in advance so your song ends-up they way you plan it. For our purposes, however, use the following procedure to create a song in real time:

1) If you are not already in Song Mode, press and hold SHIFT and press SONG. If the display still says [SngNam], then use the CURSOR < button to select [001001]. The display should look like this:

2) If it is not already song number [00], rotate the DATA dial to select it. (The song numbers begin as [00] so this is actually song location number 1). Press the 'Red' REAL/STEP button one time to enter recording standby for real time write. The record display will say [REC]:

3) The pattern number should be flashing. If it isn't, use the CURSOR buttons to access the pattern. You will be using the DATA dial to select the patterns that you are chaining together in real time, rotate the DATA dial to select the pattern that you want to start the song with. When you have selected the pattern, then you are ready to record:

Remember, you have 200 preset patterns that are 16 beats long, and 200 User patterns that have programmable lengths. Currently, there are probably not any User patterns in your DR-5, so be sure to select patterns below 200 when doing this exercise.

4) Press START to begin your real time recording. Each preset pattern is 16 beats long, so you have that much time to select the next pattern in your song. If you want the current pattern to play back for more than 16 beats, just let it continue playing. For the purpose of this exercise, don't worry about making a long song. Just select a new pattern every 16 beats until you have enough patterns to understand the approach.

5) Press STOP when you are done recording. Press the START button to hear your song.

Creating a Song in Step Time

Creating a song in step time is a more involved procedure, but it is really easy to do once you grasp the concept. It is actually a much more efficient way to compose your song. In addition to linking patterns together to create a song, step time record also offers the ability to repeat patterns or combinations of patterns, and you can use step mode to transpose patterns. Here is the step by step procedure for creating a song in step time:

1) If you are not already in Song Mode, press and hold SHIFT and press SONG. The display will change to: (The pattern number in the display [PTN123] will be the last pattern you selected).

2) Use the DATA dial to select song number [01]. (Remember, the song numbers begin as [00] so this is actually the second song location). Press REAL/STEP two times to enter record standby for step time write. The display will say [REC] and the part display will have a [?] after the step number:

3) If the [PART] display does not say [PTN] use the CURSOR and the DATA dial to select it. Now use the CURSOR > to select the pattern number and rotate the DATA dial to select pattern 004 for your song. Once you have the proper pattern press ENTER. The upper number in the [PART] display will advance to [002?] indicating that the DR-5 has accepted the part and is ready for another part message:

MODE	SONG						
ACCENT		OFF			1		
PITCH					FRET		
TRACK SELECT	TRACK 1			REC		EXIT ENTER <	
SONG	01			PART	002?		
TEMPO	128				PTN004		

4) Use the DATA dial to select pattern 005 for your song. Once you have done so, press ENTER. The upper number in the [PART] display will advance to [003?] indicating that the DR-5 has accepted the second part and is ready for another part:

MODE	SONG						
ACCENT		OFF			1		
PITCH					FRET		
TRACK SELECT	TRACK 1			REC		EXIT ENTER <	
SONG	01			PART	003?		
TEMPO	128				PTN005		

5) Continue step 4 several more times adding new pattern parts to your song. After you have the idea, press EXIT to leave Step-Time Record mode and press the START button to hear your second composition.

MODE	SONG						
ACCENT		OFF			1		
PITCH					FRET		
TRACK SELECT	TRACK 1					>	
SONG	01			PART 001	MEAS 001		
TEMPO	128				PTN004		

6) If you want to name this Song feel free to do so. Press the CURSOR > button until you get to the song name page [SngNam] and name the song.

```
MODE   SONG
ACCENT          OFF
PITCH                    1
                        FRET
TRACK  TRACK
SELECT   1                        <  >
SONG                PART      MEASURE
       01  SngNam
TEMPO
       128 MySong
```

Transposing Parts

Now let's create a third song that uses the DR-5's transpose function.

1) If you are not already in Song Mode, press and hold SHIFT and press SONG. If you are in song mode, make sure that you are in the song select page by pressing the CURSOR < button until [PART] and [MEAS] appear on the display:

```
MODE   SONG
ACCENT          OFF
PITCH                    1
                        FRET
TRACK  TRACK
SELECT   1                        >
SONG                PART      MEASURE
       01  001001
TEMPO
       128 MySong
```

2) Use the DATA dial to select the next empty song location. Press the 'Red' REAL/STEP button two times to enter recording standby for step time write. The display will say [REC] and the part display will have a [?] after the step number:

```
MODE   SONG
ACCENT          OFF
PITCH                    1
                        FRET
TRACK  TRACK
SELECT   1      REC   EXIT ENTER < >
SONG                PART
       02  001?
TEMPO
       128 PTN004
```

3) If the [PART] display does not say [PTN] use the CURSOR buttons and the DATA dial to select it. Now use the CURSOR > one time so that the pattern number is flashing and rotate the DATA dial to select the first pattern you want for your song. Once you have selected the proper pattern, press ENTER. The upper number in the [PART] display will advance to [002?] indicating that the DR-5 has accepted the part and is ready for another part message:

```
┌──────┬─────────────────────────┬──────────────────────────┐
│MODE  │SONG                     │                          │
├──────┼──────────────────┐      │          ┌───┬───┬───┬───┐│
│ACCENT│           OFF    │      │    1     │   │   │   │   ││
├──────┼─────────┐        │      │          ├───┼───┼───┼───┤│
│PITCH │ └┘└┘ └┘└┘│        │      │   FRET   │   │   │   │   ││
├──────┼──────────┴───────┼──────┼──────────┴───┴───┴───┴───┤│
│TRACK │    TRACK          │ REC  │  EXIT  ENTER   <    >    │
│SELECT│      1            │      │                          │
├──────┤                   ├──────┼──────────────────────────┤
│SONG  │                   │PART  │                          │
│      │        02         │      │                          │
│      │                   │ 002? │                          │
│TEMPO │       128         │ PTN012                          │
└──────┴───────────────────┴──────┴──────────────────────────┘
```

4) Now, we're going to repeat the same pattern again but we will transpose it up one half step. To do this, CURSOR < one time so that [PTN] is flashing. Rotate the DATA dial to change the parameter to transpose [TRN]:

```
┌──────┬─────────────────────────┬──────────────────────────┐
│MODE  │SONG                     │                          │
├──────┼──────────────────┐      │          ┌───┬───┬───┬───┐│
│ACCENT│           OFF    │      │    1     │   │   │   │   ││
├──────┼─────────┐        │      │          ├───┼───┼───┼───┤│
│PITCH │ └┘└┘ └┘└┘│        │      │   FRET   │   │   │   │   ││
├──────┼──────────┴───────┼──────┼──────────┴───┴───┴───┴───┤│
│TRACK │    TRACK          │ REC  │  EXIT  ENTER   <    >    │
│SELECT│      1            │      │                          │
├──────┤                   ├──────┼──────────┬───────────────┤
│SONG  │                   │PART  │ MEASURE  │               │
│      │        02         │      │          │               │
│      │                   │ 002? │          │               │
│TEMPO │       128         │ TRN+00                          │
└──────┴───────────────────┴──────┴──────────────────────────┘
```

5) Use the CURSOR > button one time to get the [+00] to flash and rotate the DATA dial to change it to [+01]. The display screen will say:

```
┌──────┬─────────────────────────┬──────────────────────────┐
│MODE  │SONG                     │                          │
├──────┼──────────────────┐      │          ┌───┬───┬───┬───┐│
│ACCENT│           OFF    │      │    1     │   │   │   │   ││
├──────┼─────────┐        │      │          ├───┼───┼───┼───┤│
│PITCH │ └┘└┘ └┘└┘│        │      │   FRET   │   │   │   │   ││
├──────┼──────────┴───────┼──────┼──────────┴───┴───┴───┴───┤│
│TRACK │    TRACK          │ REC  │  EXIT  ENTER   <        │
│SELECT│      1            │      │                          │
├──────┤                   ├──────┼──────────┬───────────────┤
│SONG  │                   │PART  │ MEASURE  │               │
│      │        02         │      │          │               │
│      │                   │ 002? │          │               │
│TEMPO │       128         │ TRN+01                          │
└──────┴───────────────────┴──────┴──────────────────────────┘
```

6) Press ENTER and the next pattern you input will be transposed up a half step. The [PART] display will change to [003]:

```
┌─────────────────────────────────────────────┐
│ MODE   │SONG                  │              │
│ ACCENT │         OFF          │    1         │
│ PITCH  │  ┌──┬┬─┬──┐          │   FRET       │
│ TRACK  │   TRACK              │              │
│ SELECT │     1      │REC      │ EXIT ENTER < │
│ SONG   │            │PART     │              │
│        │   02       │ 003?    │              │
│ TEMPO  │  128       │ TRN+01  │              │
└─────────────────────────────────────────────┘
```

7) The next step is to input the pattern that we want to have transposed. Let's repeat the same pattern as we used for the first part which will make the transposition very obvious. CURSOR < one time so that [TRN] is flashing. Rotate the DATA dial to re-select [PTN]. Make sure it is still the same pattern number that you used for the first part:

```
┌─────────────────────────────────────────────┐
│ MODE   │SONG                  │              │
│ ACCENT │         OFF          │    1         │
│ PITCH  │  ┌──┬┬─┬──┐          │   FRET       │
│ TRACK  │   TRACK              │              │
│ SELECT │     1      │REC      │ EXIT ENTER < >│
│ SONG   │            │PART     │              │
│        │   02       │ 003?    │              │
│ TEMPO  │  128       │ PTN012  │              │
└─────────────────────────────────────────────┘
```

8) Press ENTER and the pattern will be inserted into part [003]. The display screen will now change to [004?]:

```
┌─────────────────────────────────────────────┐
│ MODE   │SONG                  │              │
│ ACCENT │         OFF          │    1         │
│ PITCH  │  ┌──┬┬─┬──┐          │   FRET       │
│ TRACK  │   TRACK              │              │
│ SELECT │     1      │REC      │ EXIT ENTER < │
│ SONG   │            │PART     │ MEASURE      │
│        │   02       │ 004?    │              │
│ TEMPO  │  128       │ PTN012  │              │
└─────────────────────────────────────────────┘
```

9) You have now made a Song that repeats the same pattern twice, but when the pattern repeats, it will modulate up a half step. Press EXIT followed by START to hear your third masterpiece.

10) If you want to name this song, feel free to do so. See step 6 on page 14, under the section titled "Creating a Song in Step Time."

Additional Song Edit Functions

In addition to creating a song from scratch by adding parts together, it is possible to delete or insert parts into your song at any location. You may have noticed that patterns and transpose messages are considered parts. In addition to patterns and transpose messages, repeat markers are also considered parts. In this next section we will actually insert repeat-parts into a song. You'll also learn how to use the delete function to remove unwanted parts of your song.

Begin by building a five part song in either Real Time or Step Time with a half-step-up transposition message in part 2. See page 13 for instructions on how to do this. The following examples use a song called MySong. If you have not named your song, the display on your DR-5 will read "------" where our examples say "MySong."

Deleting Parts

1) If you are not already in Song Mode, press and hold SHIFT and press SONG. Make sure that you are in the song select page by pressing the CURSOR button until [PART] and [MEAS] appear on the display:

Make sure that the song you just created is still selected. If it's not, use the DATA dial to select it. Our example happens to be song 02 with a tempo of 128 bpm.

2) Press the 'Red' REAL/STEP button to enter recording standby for step time write. The Record/Section Repeat display will say [REC]:

```
MODE   SONG
ACCENT          OFF   CHORD        1
PITCH  ┌┴┐┌┴┴┐                   FRET
TRACK    TRACK              REC   EXIT  ENTER  <  >
SELECT     1
SONG           02    PART
                     001
TEMPO   128          PTN012
```

3) Now use the FWD (forward) and BWD (backward) buttons to select between the parts in the song. As you scroll between them, the display will tell you the part number and event type that is stored in that part. Call-up part 002.

```
MODE   SONG
ACCENT          OFF   CHORD        1
PITCH  ┌┴┐┌┴┴┐                   FRET
TRACK    TRACK              REC   EXIT  ENTER  <  >
SELECT     1
SONG           02    PART
                     002
TEMPO   128          TRN+01
```

4) While holding SHIFT, press DELETE located in the second row of instrument/drum pads. Delete [Del?] will be displayed on the screen:

```
MODE   SONG
ACCENT          OFF   CHORD        1
PITCH  ┌┴┐┌┴┴┐                   FRET
TRACK    TRACK              REC   EXIT  ENTER
SELECT     1
SONG           02    PART
                     Del?
TEMPO   128          TRN+01
```

5) Press ENTER and the display will ask you if you are [Sure?] you want to delete this part:

```
MODE   SONG
ACCENT          OFF   CHORD        1
PITCH  ┌┴┐┌┴┴┐                   FRET
TRACK    TRACK              REC   EXIT  ENTER
SELECT     1
SONG           02    PART
                     Del?
TEMPO   128          Sure?
```

6) If you wanted to back-out now, you could press EXIT, but for now let's go ahead and press ENTER which will delete the transpose message—part 002—from the song. The display will briefly say [Done] and then return to standard record mode:
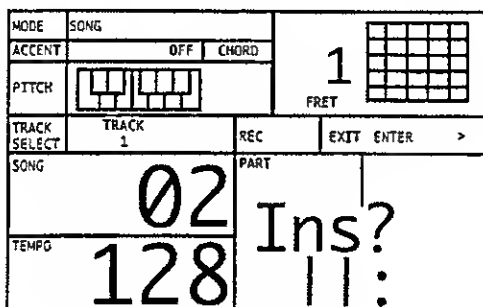
MODE	SONG			
ACCENT		OFF	CHORD	**1**
PITCH				FRET
TRACK SELECT	TRACK 1		REC	EXIT ENTER < >
SONG	**02**		PART	
TEMPO	**128**		**002** **PTN012**	

7) Press EXIT followed by START to hear the song.
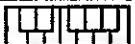
Inserting Parts and Using Repeat Markers

Now, let's learn how to insert parts into a song. What we'll do is insert repeat marks before the second part and after the fourth part.

1) You should still have the above song ready for playback in song mode. If not, use the CURSOR buttons to select the following display:

MODE	SONG			
ACCENT		OFF		**1**
PITCH				FRET
TRACK SELECT	TRACK 1			>
SONG	**02**		PART	MEASURE
TEMPO	**128**		**001001** **MySong**	

2) Press REAL/STEP to enter recording standby for step time write. The Record/Section Repeat display will say [REC]:

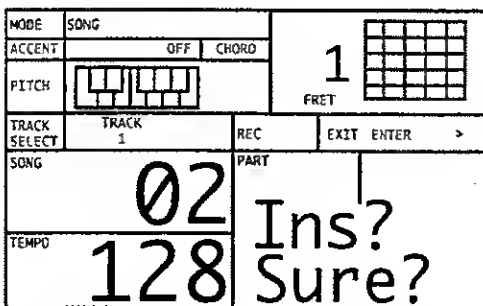| MODE	SONG			
ACCENT		OFF	CHORD	**1**
PITCH				FRET
TRACK SELECT	TRACK 1		REC	EXIT ENTER < >
SONG	**02**		PART	
TEMPO	**128**		**001** **PTN012**	

3) Now use the FWD (forward) and BWD (backward) buttons to select part 002. While holding SHIFT, press COPY located in the second row of instrument/drum pads. Insert [Ins?] will be displayed on the screen:

```
MODE    SONG
ACCENT            OFF   CHORD      1
PITCH                           FRET
TRACK    TRACK
SELECT     1             REC    EXIT  ENTER   >
SONG                    PART
         02      Ins?
TEMPO
         128     PTN012
```
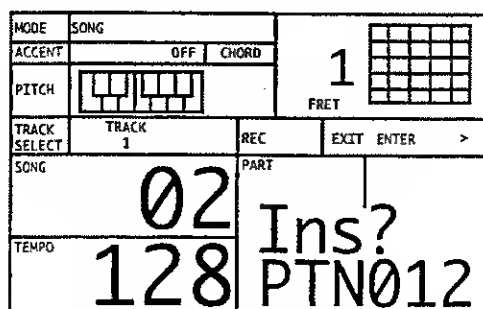
4) Use the CURSOR buttons to select [PTN] and rotate the DATA dial to change it to [||:]:

```
MODE    SONG
ACCENT            OFF   CHORD      1
PITCH                           FRET
TRACK    TRACK
SELECT     1             REC    EXIT  ENTER   >
SONG                    PART
         02      Ins?
TEMPO
         128     ||:
```

5) Press ENTER and the display will ask you if you're [Sure?] you want to insert this part:

```
MODE    SONG
ACCENT            OFF   CHORD      1
PITCH                           FRET
TRACK    TRACK
SELECT     1             REC    EXIT  ENTER   >
SONG                    PART
         02      Ins?
TEMPO
         128     Sure?
```

6) Press ENTER which will insert the first half of the repeat marker. The screen will briefly say [Done] and return to standard record mode:

7) Now we need to insert the other repeat marker. Use the CURSOR buttons and DATA dial to select the last available part slot which should be part [006?]:

8) CURSOR > once and then use the DATA dial to select [:||x01]: (You could CURSOR to the [x01] and rotate the DATA dial to increase the number of times the pattern/patterns repeat. But for now let's leave it at [x01] one repeat).

9) Press ENTER to enter the repeat marker and you will have added two new parts to the song. A second repeat part was inserted into to last part location in the song. Therefore, the display is asking you if you want to add another part into location 007:

10) Let's go ahead and add one more pattern to the song which will be like a coda. Use the CURSOR buttons to select the [: | |] repeat mark and rotate the DATA dial to change it to [PTN]:

11) Now CURSOR > to the pattern number and select a new pattern that you have not used for this song:

12) Press ENTER, then press EXIT followed by START to hear your modified composition.

You should now have a pretty good understanding of how to create songs in the DR-5. We have used real time record and step time record. We have also inserted and deleted parts and transposed and repeated patterns. At this point, you may want to spend some time creating songs on your own to really solidify your understanding of the song mode in the DR-5. When you have had some fun and made some songs, then come back to this tutorial so you can learn how to make user patterns.

Creating User Patterns

Up to this point, we have worked with the 200 preset patterns that are stored in the Dr. Rhythm Section's permanent ROM memory. The DR-5's strongest feature, however, is its ability to allow you to create your own custom patterns and store them into the 200 user pattern locations. Pattern Mode in the DR-5 allows you to create musical phrases that are between 1 and 16 beats (4 measures in 4/4 time) long. You can then use these patterns as source material for songs. Each pattern consists of up to four tracks. The first track is dedicated to rhythm. It functions in the same manner as a traditional drum machine. Each pad can trigger a different drum, percussion instrument or FX sound—whose parameters can be edited. When in pattern record mode, the DR-5 will play the pattern continuously. This "loop" feature allows you to add or subtract sounds until you have a rhythm pattern that you are satisfied with.

The next three tracks separate the DR-5 from any other drum machine because they are dedicated to instrument parts. For example, track 1 could be electric piano, while track 2 plays fretless bass and track 3 plays sax. Note information for each instrument track can be input from either the 36 instrument/drum pads, which are laid-out like a guitar fretboard, directly from a guitar by using the guitar jack on the back of the unit, or from an external MIDI device like a pad controller or keyboard. It is even possible to input chords using the well-designed chord function. Like most traditional rhythm composers, pattern writing and editing can be done in real time or in step time. Throughout the remainder of this chapter, we will focus on real time data entry. If you are interested in using the step time functions, consult the Owner's Manual.

It should be noted that this section does not replace the Owner's Manual. It is a quick guide to get up-and-running with your DR-5. After you have completed this chapter in the tutorial, and you have created several pattern on your own, you should open the Owner's Manual and study Chapter 3. The Owner's Manual will cover many useful features and functions that we will not cover in this tutorial.
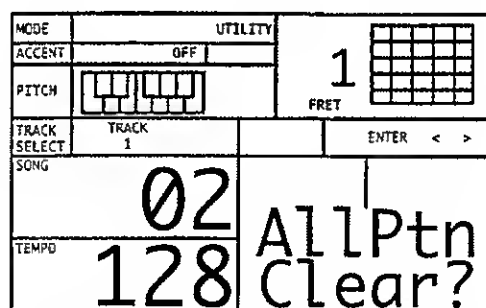
Clearing Pattern Data

Before we begin, we should make sure that all the pattern data currently in your machine is cleared-out to give us room to do the pattern writing exercises that follow in this chapter. If your DR-5 is fresh out of the box, you probably don't need to do this, but it would be a good idea to follow the procedure so that you know how to do it later.
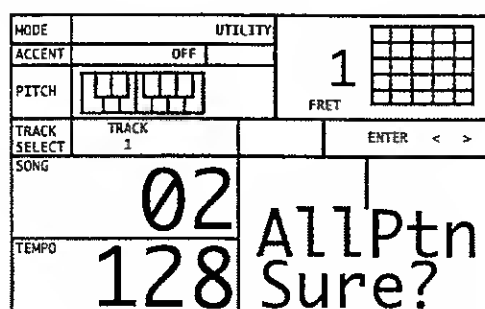
1) Select Utility Mode. To do this, press and hold SHIFT and press UTIL on the top row of the instrument/drum pads. The display will change to:

```
MODE                    UTILITY
ACCENT          OFF
PITCH                              1
                              FRET
TRACK      TRACK
SELECT       1                            >
SONG
            02
TEMPO                  Foot1
            128            S/S
```
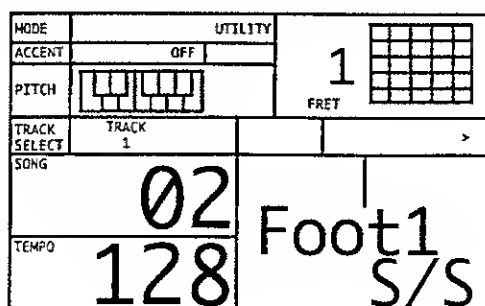
2) Press the CURSOR > button several times until you get to the [AllPtnClear?] parameter:

```
MODE                    UTILITY
ACCENT          OFF
PITCH                              1
                              FRET
TRACK      TRACK
SELECT       1                   ENTER  <  >
SONG
            02
TEMPO                  AllPtn
            128        Clear?
```

3) Press ENTER and the screen will ask you if you are [Sure?] you want to do this:

```
MODE                    UTILITY
ACCENT          OFF
PITCH                              1
                              FRET
TRACK      TRACK
SELECT       1                   ENTER  <  >
SONG
            02
            128  AllPtn
TEMPO            Sure?
```

4) Continuing this procedure will erase all the user patterns currently in the DR-5's memory. (The preset patterns will not be erased because they are stored in permanent ROM memory). If you are [Sure?] press ENTER again. If you are not [Sure?], press the EXIT button.

```
┌──────┬────────────────┬──────────────┐
│MODE  │        UTILITY │   ╔═╦═╦═╦═╦═╗ │
│ACCENT│       OFF      │ 1 ╠═╬═╬═╬═╬═╣ │
│PITCH │ ┌┐┌┐┌┐┌┐┌┐┌┐┌┐ │   ╠═╬═╬═╬═╬═╣ │
│      │                │FRET╠═╬═╬═╬═╬═╣│
├──────┼──────┬─────────┼──────────────┤
│TRACK │TRACK │         │            > │
│SELECT│  1   │         │              │
├──────┤      │         │              │
│SONG  │  2Ø  │         │              │
│TEMPO │ 128  │ Done    │              │
└──────┴──────┴─────────┴──────────────┘
```

5) You are now ready to go into pattern mode to create your own pattern.

Setting Initial Pattern Parameters

The next step is to set-up the initial pattern parameters. This includes swing quantize, pattern name and time signature. There are also parameters for variation, fill to variation, fill to original and specified pattern changes [SPC]. Here is how you access these parameters.

1) Select pattern mode. To do this, press and hold SHIFT and press PTN on the top row of the instrument/drum pads. The display will change to:

```
┌──────┬────────────────┬──────────────┐
│MODE  │    PATTERN     │   ╔═╦═╦═╦═╦═╗ │
│ACCENT│          OFF   │ 1 ╠═╬═╬═╬═╬═╣ │
│PITCH │ ┌┐┌┐┌┐┌┐┌┐┌┐┌┐ │   ╠═╬═╬═╬═╬═╣ │
│      │                │FRET╠═╬═╬═╬═╬═╣│
├──────┼──────┬─────────┼──────────────┤
│TRACK │TRACK │         │            > │
│SELECT│  1   │         │              │
├──────┤      │         │              │
│PTN   │ 2ØØ  │PTN       │             │
│TEMPO │ 128  │ 2ØØ      │             │
│      │      │ ──────── │             │
└──────┴──────┴──────────┴─────────────┘
```

2) Rotate the DATA dial to select the pattern location that you wish to use. User programmable patterns start at [2ØØ] so why don't we start there.

3) Use the CURSOR > button until you access the time signature parameter. The display screen should read:

```
┌──────┬────────────────┬──────────────┐
│MODE  │    PATTERN     │   ╔═╦═╦═╦═╦═╗ │
│ACCENT│         OFF    │ 1 ╠═╬═╬═╬═╬═╣ │
│PITCH │ ┌┐┌┐┌┐┌┐┌┐┌┐┌┐ │   ╠═╬═╬═╬═╬═╣ │
│      │                │FRET╠═╬═╬═╬═╬═╣│
├──────┼──────┬─────────┼──────────────┤
│TRACK │TRACK │         │       <   >  │
│SELECT│  1   │         │              │
├──────┤      │         │              │
│PTN   │ 2ØØ  │ T.Sign   │             │
│TEMPO │ 128  │    4/4   │             │
└──────┴──────┴──────────┴─────────────┘
```

4) Use the DATA dial to scroll through a large collection of time signatures. If you select [4/4] you will be creating a four beat (one measure) pattern. For the purpose of this exercise, we will need to create a sixteen beat (four measure) pattern similar to the preset patterns. To do this, you will need to select [16/4].

Note: As with any drum machine, using one bar patterns is far more memory efficient. If you only create four bar patterns, you will probably run out of pattern memory before you fill-up all 200 user pattern locations. You should try to keep your pattern lengths as short as possible.

5) You can also use this opportunity to name the pattern you are working with. To do so, press the CURSOR > button to select the [PtnNam] pattern name page:

6) Use the DATA dial to select a letter, number or symbol and the CURSOR < & > buttons to select the position of the cursor. We don't need to name the pattern we are about to compose but it is normally a good idea to name your customized user patterns.

There are several more initial pattern settings available which you should experiment with at a later time. For know let's dive right into working with a drum track.

Selecting Kits

Before you begin composing a pattern, you will need to select one of the 64 drum kits available for each pattern. The first 48 kits are preset and can not be modified. There are 16 kits that are totally programmable including the instrument sound for each track and the drum, percussion instrument or sound effect for each of the 36 drum pads. Later in this tutorial, there is a chapter that is dedicated to programming a user kit. For now we'll use one of the preset kits for the following exercise. Here is the procedure for accessing a drum kit and assigning it to a pattern:

1) Press the button labeled KIT located next to the top row of instrument/drum pads. The display screen will change to [KitSel]:

MODE	PATTERN		
ACCENT	OFF	**1**	
PITCH		FRET	
TRACK SELECT	TRACK 1	EXIT	
PTN	**P40**	**KitSel**	
TEMPO	**128**	**Stndrd**	

2) Rotate the DATA dial to select one of the 64 kits. Each kit consists of three instrument tracks and a drum track. Select one of the kits with the DATA dial and use the TRACK SEL button, located directly under the KIT button, to hear the instruments and drums assigned to each track. The [TRACK SELECT] box in the display screen will tell you which track you are listening to.

MODE	PATTERN		
ACCENT	OFF	**1**	
PITCH		FRET	
TRACK SELECT	DRUM TRACK 1 TRACK 2 TRACK 3	EXIT	
PTN	**U15**	**KitSel**	
TEMPO	**128**	**Orches**	

There is a chart on page 11-7 of the Owner's Manual that will tell you what sounds are assigned to each track in the kits. Spend some time listening to the various drum kits and select one that appeals to your musical taste and style. We will be using this kit for the next section of the tutorial, so spend some time finding one that you really like.
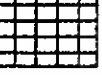
Creating the Drum Track

Everyone takes a different approach to composing music. Some people like to start with a chord progression, while others prefer to start with a bass line. After you have a good handle on the operations of the DR-5, you can use the compositional techniques that work best for you, but since we are working together to compose a pattern, we will start with a drum groove. You should have already selected the kit that you want to use and we've set-up the initial patterns parameters so that we have a blank 16/4 measure to work with. The DR-5 "loop" records, so when you do start recording remember that the pattern will repeat over and over every 16 metronome clock ticks. The first clock tick will be slightly louder that the other 15. At this point we are ready to begin the recording procedure.

1) If the display screen still says [KitSelect] then press KIT or EXIT. Now, press TRACK SEL until you have selected the [DRUM] Track. Your display screen should look like this:

```
┌──────────────────────────────────────────┐
│ MODE   PATTERN         ┌──┐ ┌──┬──┬──┬──┐ │
│ ACCENT          OFF    │ 1│ ├──┼──┼──┼──┤ │
│ PITCH  ┌─────────┐     └──┘ ├──┼──┼──┼──┤ │
│        │ ▯▯▯▯▯▯▯ │     FRET ├──┼──┼──┼──┤ │
│        └─────────┘          └──┴──┴──┴──┘ │
│ TRACK  DRUM                         < >   │
│ SELECT                                    │
│ PTN     200  200                          │
│ TEMPO   128  NewPtn                       │
└──────────────────────────────────────────┘
```

2) You should now have a different drum or percussion sound on each pad. Press the 'Red' REAL/STEP button and a [QUANTIZE] value will appear in the display screen. Use the DATA dial to select a value that is suitable for your drum parts. 16th notes are a very common choice:

```
┌──────────────────────────────────────────┐
│ MODE   PATTERN         ┌──┐ ┌──┬──┬──┬──┐ │
│ ACCENT          OFF    │ 1│ ├──┼──┼──┼──┤ │
│ PITCH  ┌─────────┐     └──┘ ├──┼──┼──┼──┤ │
│        │ ▯▯▯▯▯▯▯ │     FRET ├──┼──┼──┼──┤ │
│        └─────────┘          └──┴──┴──┴──┘ │
│ TRACK  DRUM      RES   EXIT         ≤ ≥   │
│ SELECT                                    │
│ PTN     200  QUANTIZE          ─ ─        │
│              ♪                            │
│ TEMPO   128  NewPtn                       │
└──────────────────────────────────────────┘
```

3) Now press START to begin recording. Let the metronome count off the 16 ticks in the measure and then record your drum parts by tapping the drum pads.

Each time the 16 beats cycle around, you can layer or "over-dub" additional parts on top of the parts you have already played. If you make a mistake and need to erase a drum part, press and hold ERASE and press and hold the appropriate drum pad while the DR-5 is still in its record cycle. These are common

techniques for rhythm composers so you may already be familiar with these concepts. If not, feel free to experiment for awhile.

4) Press STOP to end the recording cycle. You should now have a 16 beat (4 bar) drum track to work with as we move on to the next section of this tutorial.

Copying Drum Track

If you have a lot of experience programming percussion, then you're probably satisfied with your performance. However, if you're even close to my level of drum programming ability, then your pattern is probably almost as useless as mine. (It would require a drummer with three legs and four arms to replay one of my rhythmic disasters). Fortunately, for rhythm clods like myself there are 200 really great preset patterns in the DR-5 and it is possible to copy any part of them into a user pattern location and modify them. If you are not happy with your drum programming, use the following procedure to copy a usable drum pattern into the user location we were just working in.

1) If you are still in record mode, press EXIT. CURSOR < until you get to the [PTN] number. Now use the DATA dial to select a preset pattern that has a drum part that you like:

2) To copy the drum part to your user pattern location, press and hold SHIFT and press COPY in the second row of instrument/drum pads. The display screen will change to [Copy?]:
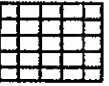
3) The pattern number in the bottom left of the display is the location that you are copying your selected drum part into. If it does not say [200], then use the DATA dial to make it so.

MODE	PATTERN			
ACCENT	OFF		1	
PITCH			FRET	
TRACK SELECT	DRUM		EXIT	≥
PTN	192	Copy?		
TEMPO	128	Ptn200		

4) If you wanted to copy the entire pattern, including instrument accompaniment, then you would simply press ENTER. However, all we want to copy is the drum part because we are going to program our own instrument parts. Use the CURSOR > button to move to the second page. The display should now say [AL>AL]:

MODE	PATTERN			
ACCENT	OFF		1	
PITCH			FRET	
TRACK SELECT	DRUM		EXIT	≤ ≥
PTN	192	Copy?		
TEMPO	128	AL>AL		

5) Make sure that the first [ALL] is flashing and use the DATA dial to change it to [DR>DR]:

MODE	PATTERN			
ACCENT	OFF		1	
PITCH			FRET	
TRACK SELECT	DRUM		EXIT	≤ ≥
PTN	192	Copy?		
TEMPO	128	DR>DR		
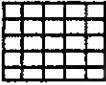
6) Now press ENTER and it will ask if you want to overwrite the data in user pattern [200]. (If the pattern is empty it will by pass this step and complete the copy function).

7) Press ENTER to complete the copy function. The display will briefly change to [Done] and then return to the pattern you were copying:

8) Rotate the DATA dial to re-select pattern [200] and press START to listen to the drum part you copied into this user location.

Creating Instrument Tracks

You should now have a sixteen beat drum pattern in user pattern location 200 over which we can create some instrument parts. There are three instrument tracks available per pattern. The first track is generally used for chordal accompaniment instruments like piano, organ or guitar. The second track is for your bass instrument and track three is usually assigned to a melody instrument. To hear the sounds assigned to each of these tracks, press TRACK SEL and you can play the sound on the instrument/drum pads. If you're a guitarist, you will be extremely comfortable with the pad layout because it mimics a guitar fretboard. If you're not, you may have to practice with the pad layout for a while, but it's really quite simple.

(If you want to change the pad layout, consult page 6-6 and 6-7 of your Owner's Manual to find-out how to use the other four pad alignments that are available).

The DR-5 has two "note entry" modes; real time write and step write. For this tutorial, we will focus on real time write because it's very efficient and it will probably be the preferred method of data entry for most users. The Owner's Manual does discuss step write in great depth, so after you complete this section of the tutorial, by all means read the manual to help you master the DR-5 even further.

Using real time write, there are four different ways to record note information into the instrument tracks. One way, is to use the chord function. The second is to play single note melodies or bass lines from the 36 instrument pads. The third way, is to actually play your melody or bass lines in from a standard electric guitar that you plug directly into the GUITAR IN jack on the back of the DR-5. Lastly, you can play performances into the DR-5 from an external MIDI controller. Let's discuss the first three of these methods in more depth.

Using the Chord Play Function

The chord play function is one of the many innovative features on the DR-5. You can select an instrument track and input chord information in real time. It is possible to use the chord edit function to create customized chord voicing and store them into one of the four user banks. If you want more information about this feature, consult chapter 7 of your Owner's Manual. For the purpose of this tutorial, we will use the 18 chord types that are already available. Use the following instructions to learn how to use the chord function and then you can record a chord progression into your user pattern.

1)   Press TRACK SEL until [TRACK 1] is selected:

2)   Press CHORD ON/OFF to the right of the instrument pads. The word [CHORD] will appear in the display.
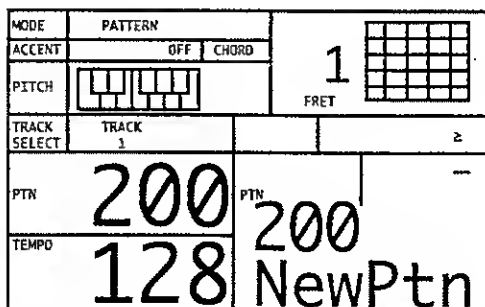
3)   Select the chord root by holding down one of the note letter pads on the bottom three rows of instrument/drum pads. Now tap on the different chord quality pads on the top three rows and you will hear the appropriate chords.

4)   Press START to play your drum pattern and experiment with different chord progressions until you get something that you like. Warning: Don't get two fancy yet because we still have a bass track and a melody line to record.

5) To record your chord progression, press STOP so that the DR-5 is not playing the drum pattern. Then press REAL/STEP followed by the START. Remember, this pattern is 16 beats long so you may want to let the pattern loop through one time before your start playing your chord progression. The display screen will tell you that you are in record mode:

MODE	PATTERN			
ACCENT	OFF		1	
PITCH			FRET	
TRACK SELECT	DRUM	RES	EXIT	≤ ≥
PTN	200	QUANTIZE ♪	— —	
TEMPO	128	NewPtn		

Just like the drum track, you can overdub and erase chords. To overdub, just keep adding parts as it loops. To erase a part, press and hold ERASE and press any of the note letter keys while the part you want to eliminate is playing. You may want to experiment with this concept for a few minutes before you finish the track and move on to the next section.

Creating Bass and Melody Lines

Another great feature on the DR-5 is its ability to change tracks while it's still in record mode. In other words, you could record your drums and all three accompaniment tracks without ever stopping the recording process. Of course, if your pattern is still repeating right now while you are reading this new section, you may want to stop it just to show yourself some mercy.

Now, we are going to record a bass line over the top of the drums and chord accompaniment that you just finished recording. We will be entering this bass line using the 36 instrument pads, so this should be real easy if you're a guitarist or bassist. If you are not, you may want to use the note letter names listed on the bottom three rows as a guideline.

1) Since we're not going to use the chord function for bass lines, press CHORD ON/OFF and the word [CHORD] will no longer be in the display

MODE	PATTERN			
ACCENT	OFF		1	
PITCH			FRET	
TRACK SELECT	TRACK 1	REC	>	
PTN	200	PTN 200		
TEMPO	128	NewPtn		

2)   Select Track 2 by pressing TRACK SEL until it says [TRACK 2] in the display:

MODE	PATTERN			
ACCENT	OFF		**1**	
PITCH			FRET	
TRACK SELECT	TRACK 2			>
PTN	**200**	PTN **200**		
TEMPO	**128**	**NewPtn**		

3)   Now you should be able to play the 36 instrument/drum pads and hear a bass sound with a different pitch on each pad. Press START and practice your bass line until you are happy with your performance.

4)   Press STOP to stop the pattern playback. Now press REAL/STEP which will activate the [REC] function and press START:

MODE	PATTERN			
ACCENT	OFF		**1**	
PITCH			FRET	
TRACK SELECT	DRUM	RES	EXIT	≤ ≥
PTN	**200**	QUANTIZE ♪		– –
TEMPO	**128**	**NewPtn**		

5)   Perform the bass line that you have been practicing. Remember, you can overdub and erase notes in real time on the DR-5. And, unlike the drum track, pressing any instrument pad while holding down ERASE will erase the note data on the selected track.

6)   When you have your bass line recorded to your own satisfaction press STOP so that we can move on to the next track.

For the third track, you could use either of the two methods we just worked with depending on whether you want to add chords or a single note melody line. Or, you could play your parts in from a MIDI keyboard. If you are a guitarist however, the third method of inputting note material will really excite you.

Recording a Melody from your Guitar
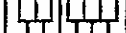
This is just another great feature that helps make the DR-5 a great tool for guitarists. It actually has a built in pitch to synth converter that can be used to play the synthesizer sounds built into the unit. It only plays single notes but you can use the synth sound, layered with a guitar sound, to play live along with the songs you create, or you can use the guitar to program bass lines and melody parts into the user

patterns. We will use this second feature to program a lead part on track 3 of the pattern we have been writing.
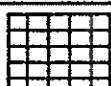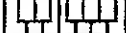
1) Plug your guitar into the guitar input on the back of the DR-5.

2) Hold down SHIFT and press the EXT PITCH pad in the third row of instrument/drum pads. The display screen should indicate that you have entered the [ExtPit] mode;

3) Rotate the DATA dial and value the external pitch parameter to [ON]. (You could also set it to [REC] but then you won't be able to hear the synth sound in play mode).

4) Now you need to turn-off the guitar sound. Hold down SHIFT and press GTR IN directly next to the EXT PITCH pad. Use the DATA dial to set the guitar input mode to [MIXOFF]:

5) Return to pattern mode by holding SHIFT and pressing PTN.

MODE	PATTERN		
ACCENT	OFF		1
PITCH			FRET
TRACK SELECT	TRACK 2		>
PTN	200	PTN 200	
TEMPO	128	NewPtn	

6) Press TRACK SEL to select [TRACK 3] and then play your guitar to hear the synth sound that you will be using for your melody track. Press START so that you can practice along with the other tracks in the pattern.

MODE	PATTERN		
ACCENT	OFF		1
PITCH			FRET
TRACK SELECT	TRACK 3		>
PTN	200	PTN 200	NEXT PTN 200
TEMPO	128	NewPtn	

7) When you're ready to record, press STOP. Press REAL/STEP to turn [REC] on and press START to start the recorder. Overdub and erase will work the same way as they do when inputting note data from the pads.

MODE	PATTERN		
ACCENT	OFF		1
PITCH			FRET
TRACK SELECT	DRUM	RES	EXIT ⌐ ⌐
PTN	200	QUANTIZE ♪	— —
TEMPO	128	NewPtn	

The guitar data entry method is not as precise as the instrument pads so you may have to work with this technique for a while. Some helpful hints include playing very cleanly and muting a note before playing another note. You may also want to try slowing the tempo down in the recording process to give yourself more time to play cleanly. Remember, this is a new approach to playing, so it will take some practice to master. Don't get discouraged—soon your guitar-synth technique will become second nature.

Creating User Kits

The BOSS DR-5 has a total of 64 drum kits. The first 48 kits are preset and cannot be modified. However, there are 16 user-programmable kits where you can save your customized the sounds and trigger them from any pad you wish.

A kit consists of four parts. The first is a drum part that can have up to 30 different drum, percussion and FX sounds assigned to the 30 drum pads. The sounds in the drum part can be edited to sound different from one kit to the next or even one pad to the next. The other three parts are instrument parts that are designed to be used for accompaniment chords and melody lines.

The DR-5 has a total of 256 built-in PCM sampled sounds to choose from. 82 of these sounds are pitched instruments, selected for use with the three accompaniment parts. Included in this sound library are a variety of piano, keyboard, guitar, bass and synthesizer sounds. The remaining 174 sounds consist of drums, including 26 kicks, 40 snares, 2 sticks and 26 toms, to go along with 17 high hats and cymbals and 37 percussion sounds. The final 20 sounds are sound effects and reverse drum sounds. The bottom line is, you have a huge collection of sounds to work with. So let's get started in learning how to access them and use them in your music.

Editing the Drum Pads

To access a drum kit, press KIT and use the DATA dial to scroll through the different kits available. The preset kits are labeled with a [P] while the user kits start with [U]. Select user kit [U15 Orchestra], which we will modify. Your display should look like this:
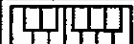

Don't worry about the fact that we will be altering this user kit because it is an exact duplicate of preset [P48 Orchestra]. Use the following instructions to make a drum kit of your own:

1) To access the edit parameters for this kit you will have to enter [PAD] mode. To do this, press and hold SHIFT and press PAD in the top row of instrument/drum pads. The display screen will indicate that you are in [PAD] mode:

2) Press TRACK SEL until it says [DRUM] in the TRACK SELECT display bar:

3) If it does not say [Inst] in the display, then use the CURSOR < button to access the instrument assign parameter. Now you can tap on any of the 30 circular pads and the drum or percussion sound that is assigned to that pad will appear in the display. If you press the "F" key on the bottom row, you will call-up [Dry Kick]:

4) At this point you can use the DATA dial to scroll through all 174 drum and percussion sounds. You may want to take a moment to do this so you can find some sounds that appeal to your taste. After you have finished listening to all the sounds, select one so we can go on to editing your sound.

5) Using the CURSOR buttons, you can access a collection of sound editing parameters including [Pitch], [Decay], [Pan] and [Volume]. ([Octave Shift] is not available for the drum part). All four of these parameters can have a dramatic effect on your selected sound, so access one of these parameters and use the DATA dial to alter the setting.

6) Continue the previous steps to modify all 30 drum pads to create your new user kit. When you have finished, we will move on to selecting and editing the three instrument parts.
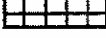
Editing the Instruments Parts

Now that you've made your own drum kit, let's work with the three instrument tracks.
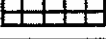
1) As you press TRACK SEL, your display screen will indicate that you are switching between the four tracks. If you play the pads while you are switching tracks you will be able to hear the sounds that are assigned to each track. Select [TRACK 1], which we will use for the next section of this tutorial. The display screen should look like this: ([Pitch] is not editable on instrument tracks).

2)   Use the CURSOR < button to access the instrument assign parameter. The display screen should read:

MODE			KIT								
ACCENT	1	2	3	OFF	CHORD			**1**			
PITCH					EXT			FRET			
TRACK SELECT		TRACK 1								< >	
KIT			**U15**					**Inst.**			
PAD			**25**					**Violin**			

3)   You can hear the violin sound simply by playing the instrument pads which are laid-out like a guitar fretboard. You will now have the opportunity to hear all 82 instrument sounds in the DR-5. Use the DATA dial to scroll through them.

MODE			KIT								
ACCENT	1	2	3	OFF	CHORD			**1**			
PITCH					EXT			FRET			
TRACK SELECT		TRACK 1								< >	
KIT			**U15**					**Inst**			
PAD			**25**					**StlDr**			

4)   Once you've heard and played them all, use the CURSOR buttons to access the sound editing parameters that are available for the instrument parts. These include: [Decay], [Pan], [Volume] and [OctaveShift]. Select an edit parameter and use the DATA dial to alter its setting.

MODE			KIT								
ACCENT	1	2	3	OFF	CHORD			**1**			
PITCH					EXT			FRET			
TRACK SELECT		TRACK 1								< >	
KIT			**U15**					**Pan**			
PAD			**25**					**CTR**			

5)   You can do the same thing with each of the three instrument tracks. Simply use the TRACK SEL button to switch between all three tracks and edit each instrument track so that you have a truly unique and personalized user kit.

Naming Your User Kit

It is possible to name each of the 16 user kits. Here's how you do it:

1) Press KIT. Your display screen should change to this:

MODE	KIT				1		
ACCENT	1	2	3	OFF	CHORD		FRET
PITCH					EXT		
TRACK SELECT	TRACK 1			EXIT			>
KIT	U15 25		KitSel Orches				
PAD							

2) To get to the kit name page, press the CURSOR > button one time to select [KitName]:

MODE	KIT				1		
ACCENT	1	2	3	OFF	CHORD		FRET
PITCH					EXT		
TRACK SELECT	TRACK 1			EXIT		<	>
KIT	U15 25		KitNam Orches				
PAD							

3) You can now use the DATA dial to select a letter, number or symbol and the CURSOR buttons to select the position of the cursor. Be sure to name your customized user kit something memorable:

MODE	KIT				1		
ACCENT	1	2	3	OFF	CHORD		FRET
PITCH					EXT		
TRACK SELECT	TRACK 1			EXIT		<	>
KIT	U15 25		KitNam TheDr.				
PAD							

DR-5 Pattern Transcriptions

The following pages are transcriptions of the 200 preset patterns contained in the DR-5 Dr. Rhythm Section. At the top of each page, you'll find the style of the pattern and right below it, those patterns which fall into the pattern group. For example, the first page is "ROCK 1." In parenthesis just below it, are the numbers "000-003." Patterns 000 through 003 are in the same group. For more information about the role of each pattern in a group, refer to page 8 of this User's Guide.

Moving on down the page, you'll find a transcription of each pattern in lead-sheet style notation. The key and scale of each pattern are also notated for you. Each preset pattern in the DR-5 is four bars long.

Using these charts to play along with the DR-5 patterns can be a great way to improve your reading skills as well as your improvisational chops. To increase or decrease the tempo, simply press the TEMPO button and turn the TEMPO/DATA dial until the pattern plays at a comfortable tempo.
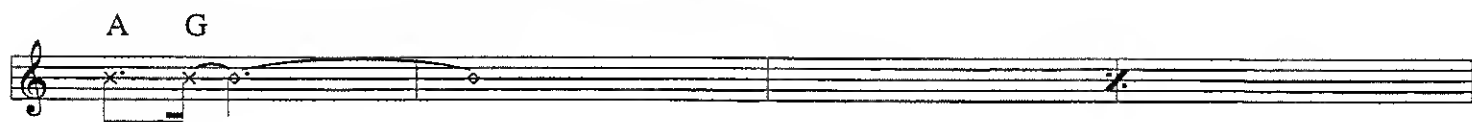
It's pretty straight-forward. Select a pattern, press START and jam. For more details on playing patterns, go back to the section entitled "Playing Patterns" on page 7 of this User's Guide.
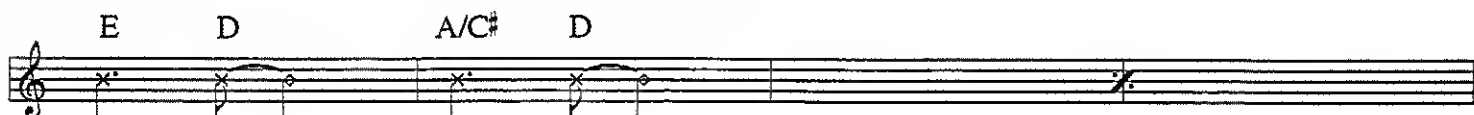
ROCK 1

(000-003)

Mode: A Mixolydian

1) Key: D Major

Mode: E Mixolydian

2) Key: A Major

Mode: E Dorian

3) Key: D Major

Mode: E Mixolydian

4) Key: A Major
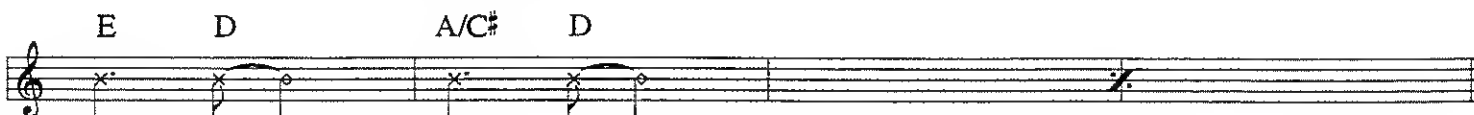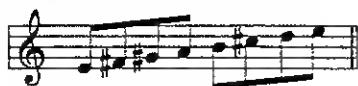
ROCK 2
(004-007)

1) Key: F Major — **Mode:** G Dorian
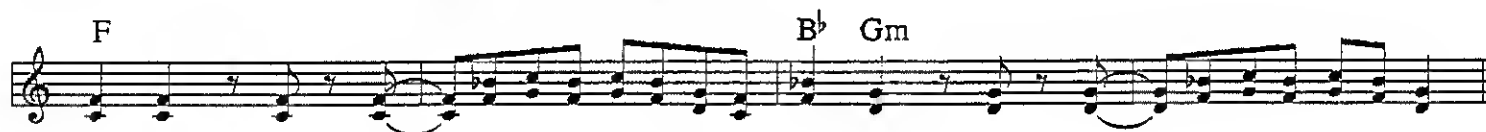
2) Key: F Major — **Mode:** G Dorian

3) Key: F Major — **Mode:** G Dorian

4) Key: F Major — **Mode:** F Ionian

ROCK 3

(008-011)

Mode: G Ionian

1) Key: G Major
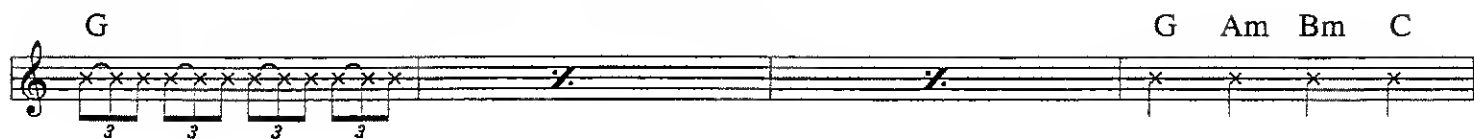
Mode: D Mixolydian

2) Key: G Major

Mode: G Ionian

3) Key: G Major

Rhythm added for brass stabs
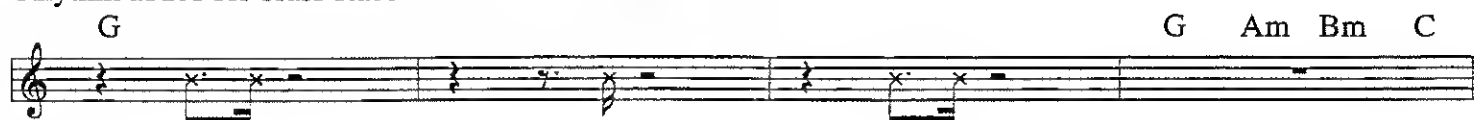
Mode: D Mixolydian

4) Key: G Major

ROCK 4

(012-015)

Mode: B Dorian

1) Key: A Major

Mode: E Harmoic Minor

2) Key: E Minor

Mode: B Aeolian

3) Key: B Minor

Mode: E Mixolydian

4) Key: A Major

ROCK 5

(016-019)

Mode: A Ionian

1) Key: A Major

A(add9)   A(add9)/G#   F#m7(add11)   E
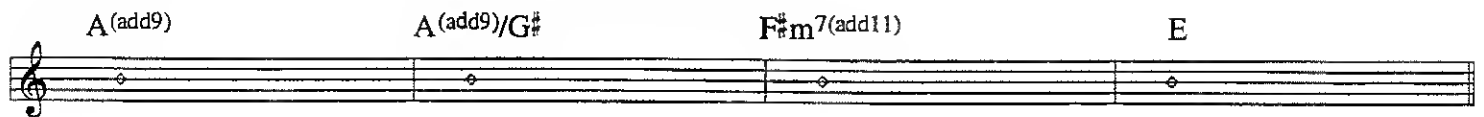
Mode: A Ionian

2) Key: A Major

D(add9)   E   A   Asus4
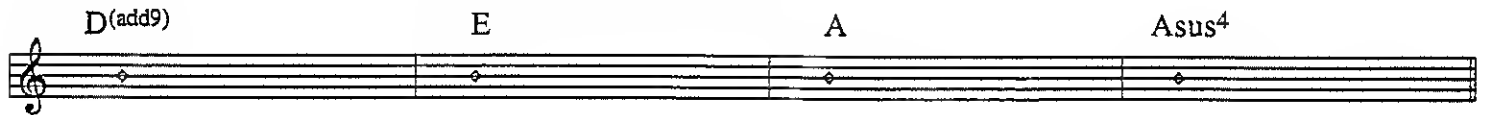
Mode: G Lydian

3) Key: D major

G   F#m

Mode: G Lydian

4) Key: D Major

G   D   Esus4   E

ROCK 6

(020-023)

Mode: Blues scale

1) Key: Bb Blues

$B^{\flat 7}$ $A^{13}B^{\flat 13}$
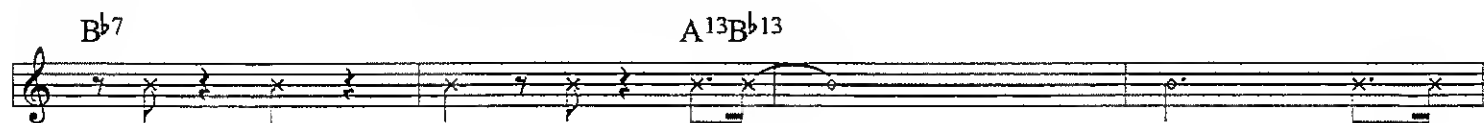
Mode: Blues scale

2) Key: Bb Blues

$E^{\flat 7}$ $B^{\flat 7}$

Mode: Blues scale

3) Key: Bb Blues

F $E^{\flat 7}$ $B^{\flat 7}$
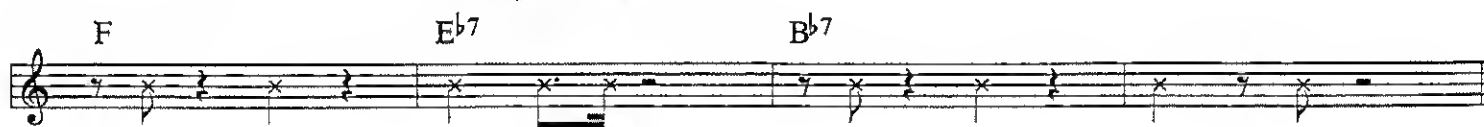
Mode: Blues scale

4) Key: Bb Blues (Intro)

F $E^{\flat 7}$ $B^{\flat}$ Ddim $E^{\flat}$ Edim

ROCK 7

(024-027)

Mode: C Ionian

1) Key: C Major
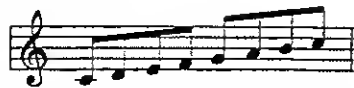
C   Am

Mode: C Ionian

2) Key: C Major

F   G   C

Mode: C Ionian

3) Key: C Major

Fmaj^7 F^6 Fmaj^7 C   Csus^4 C

Mode: G Mixolydian

4) Key: C Major

F$^{(add9)}$ G^7/F   F$^{(add9)}$ Gsus^4 G
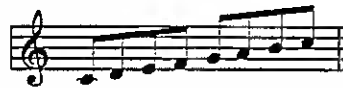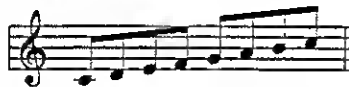
ROCK 8

(028-031)

Mode: E Blues scale

1) Key: D Major
Guit. 1 — Guit. 2

E7(#9) — E — E7(#9)
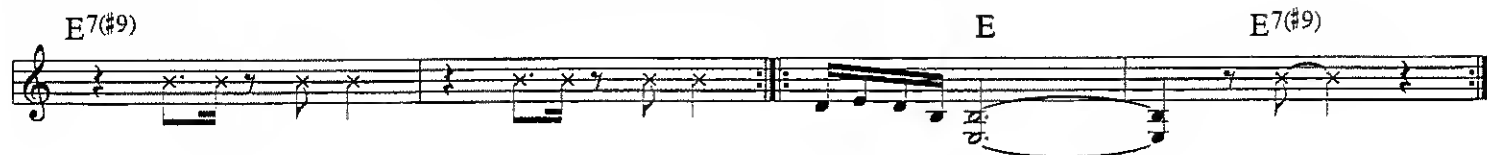
Mode: G Blues scale

2) Key: C Major
Guit. 1 — Guit. 2

G7(#9) — F5 E5 F5 — E5 — F5 B♭5 — E5
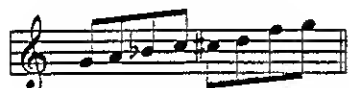
Mode: E Aeolian

3) Key: G Major

G — D#/F — Em D G D Em G D

Mode: E Blues scale

4) Key: D Major
Guit. 2 — (Guit. 1 plays E7#9)

Em D Em — C#m D G — D Em D Em — D E G

ROCK 9

(032-035)

Mode: F Dorian

1) Key: Eb Major

Mode: Eb Ionian   Ab Mixolydian

2) Key: Eb Major

Mode: Bb Mixolydian

3) Key: Eb Major

Mode: Eb Ionian   Ab Mixolydian

4) Key: Eb Major

ROCK +
(036-039)

Mode: C Ionian

1) Key: C Major

C(add9) Fmaj7 C Gsus4 G/A Cmaj7 C/G Fmaj7 Fmaj7/G

Mode: C Ionian

2) Key: C Major

Fmaj7 Em7 Dm7 F Fmaj7 Em7 F/G

Mode: C Ionian

3) Key: C Major

C(add9) Fmaj7 C(add9) Fmaj7 Em7 Am7 Fmaj7/G

Mode: C Ionian

4) Key: C Major

C F/G C F/G
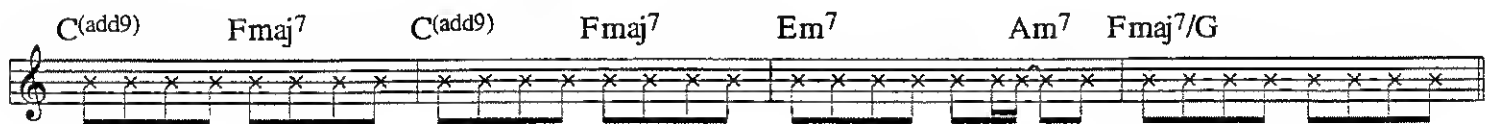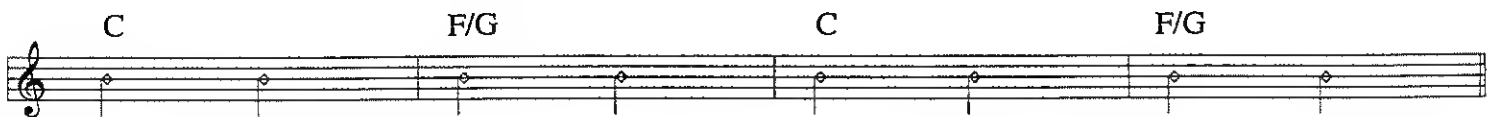
METAL 1
(040-043)

Mode: E Aeolian

1) Key: G Major

E^5 D^5 E^5 D^5 E^5 G^5 E^5 G^5 E^5 G^5 A^5
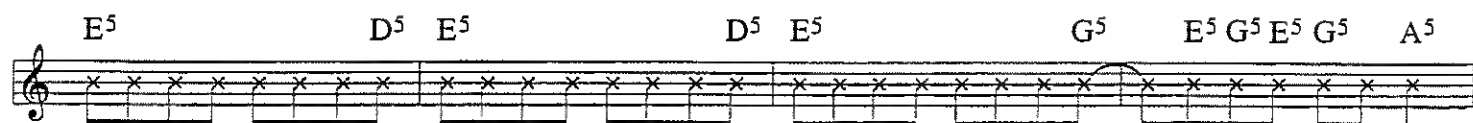
Mode: E Aeolian
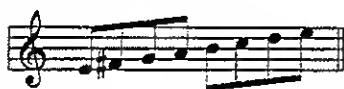
2) Key: G Major   (Same as Metal 1 with added drums)

Mode: F# Dorian

3) Key: E Major

F#m   C   B   F#m   C   B

Mode: E Aeolian

4) Key: G Major

E^5 D^5 E^5 D^5 E^5 D^5 A/C# B   A   B

METAL 2
(044-047)

Mode: A Aeolian

1) Key: A Minor

(All chords are root and 5th)

C A   GAC   A   GAC   A   GAC   D   C

Mode: A Aeolian

2) Key: A Minor

(Same as 21 with added drums)

Mode: D Dorian

3) Key: D Minor

D   G   F   Em

Mode: A Aeolian

4) Key: A Minor

A   D   A   D

HARD ROCK 1

(048-051)

Mode: A Blues scale

1) Key: A Minor

A G A G A G A G   A G A G A G

Mode: A Blues scale

2) Key: A Minor

E⁵   D⁵   A⁵

Mode: A Blues scale

3) Key: A Minor

D⁵   A⁵

Mode: A Blues scale

4) Key: A minor

D⁵   E⁵
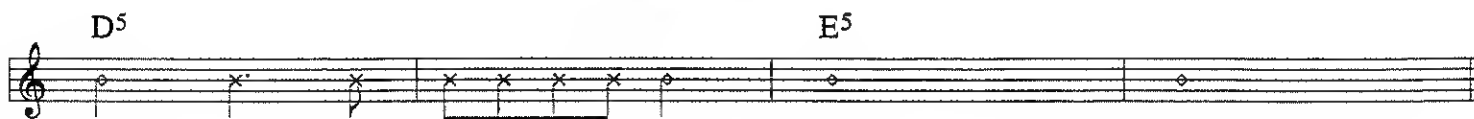
HARD ROCK 2
(052-055)

Scale: F Blues

1) Key: F Minor

Mode: Eb Mixolydian

2) Key: Ab Major

Mode: C Phrygian

3) Key: Ab Major

Scale: F Blues

4) Key: F Minor

FUSION 1

(056-059)

Scale: Dbmaj7+5/C   Abmaj7+5/Bb

1) Key: N/A

$D^\flat maj^{7(+5)}/C$ $A^\flat maj^{7(+5)}/B^\flat$

Mode: N/A
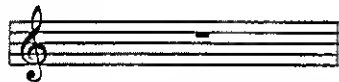
2) Key: N/A

$Cm^{7(\flat 5)}$ D^{11} $G/A^\flat$ $F/G^\flat$ $E^{\flat 7(\#9)}/E$

Scale: Dbmaj7+5/C   Abmaj7+5/Bb

3) Key: N/A

$D^\flat maj^{7(+5)}/C$ (Brass) $A^\flat maj^{7(+5)}/B^\flat$ (Brass)

Scale: Whole-tone

4) Key: N/A

G+   F+   G+   F+   F+   E♭+   F+   E♭+   G+/C   F+/B♭

C Pedal   Bb Pedal

FUSION 2
(060-063)

Mode: Eb Ionian (mm 1-2)   Db Lydian (mm 3-4)

1) **Key:** N/A

Cm⁹   Cm⁹/F   B♭m⁹   B♭m⁹/E♭

Mode: G Mixolydian

2) **Key:** C Major

Dm⁹   G¹³   Dm⁹   G¹³
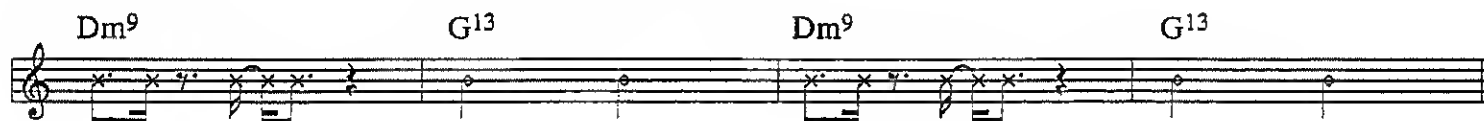
Scale: F Dorian (mm 1,3)   G Mixolydian (mm 2,4)

3) **Key:** N/A

Fm⁹   G/F   Fm⁹   G/F

Scale: Eb Lydian

4) **Key:** Bb Major

Cm⁹   F/C   Cm⁹
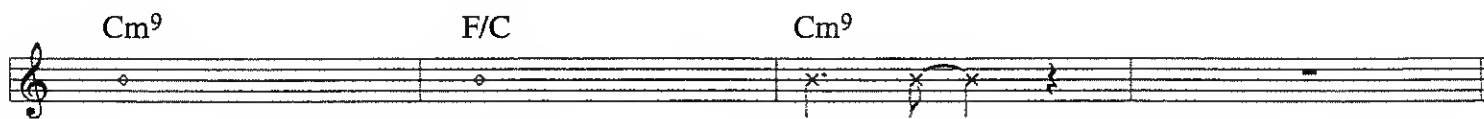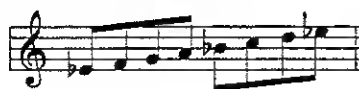
FUSION 3

(064-067)

Mode: F Dorian

1) Key: Eb Major

| F^7sus^4 | $B^\flat/F$ | $A^\flat sus^2$ | $B^\flat$ | F^7sus^4 | $B^\flat/F$ | $A^\flat sus^2$ | $B^\flat$ |

Mode: F Dorian

2) Key: Eb major

| F^7sus^4 | $B^\flat/F$ | $A^\flat sus^2$ | $B^\flat$ | F^7sus^4 | $B^\flat/F$ | $A^\flat 6/9$ | $E^\flat sus^2 A^\flat 6/9$ | $Fm^9/B^\flat$ |

Mode: F Dorian (mm 1,3) F Lydian (mm 2,4)

3) Key: N/A

| Fm^{11} | $Fmaj^7$ | Fm^{11} | $Fmaj^7$ |

Mode: Bb Lydian

4) Key: F major

| Gm^9/C | Am^9/D | Gm^9/C | C^{13} | Gm^9/C | C^{13} |

FUSION 4
(068-071)

Mode: E Dorian

1) **Key:** D Major

Em^{11} (Organ)   F#m^{7} (Organ)
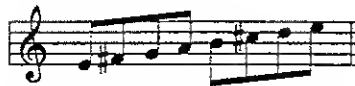
Mode: E Dorian

2) **Key:** D Major
(Organ plays rhythms)

Em^{11} F#m^{7} Em^{11} F#m^{7}

Scale: E Minor (mm 1-3)   Eb7b13

3) **Key:** E Minor
(Organ plays rhythms)

F#m^{7} B$^{7(+5)}$ Em^{11} Eb$^{7(+5)}$

Mode: D Minor

4) **Key:** C Major

Dm^{9} (Organ plays rhythms)   Dm^{11}

COUNTRY 1

(072-075)

Mode: G Ionian

1) Key: G Major

Mode: G Ionian

2) Key: G Major

Mode: G Ionian

3) Key: G Major

Mode: G Ionian

4) Key: G Major

COUNTRY 2

(076-079)

Mode: E Ionian

1) Key: E Major

Mode: E Ionian

2) Key: E Major

Mode: E Ionian

3) Key: E major

Mode: E Ionian

4) Key: E major

ELECTRIC 1

(080-083)

Mode: A Aeolian

1) Key: A Minor

Mode: A Aeolian

2) Key: A Minor

Mode: A Aeolian
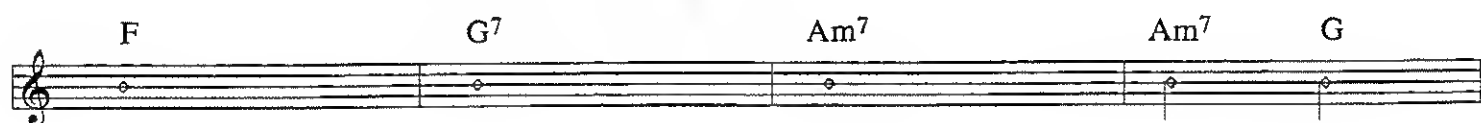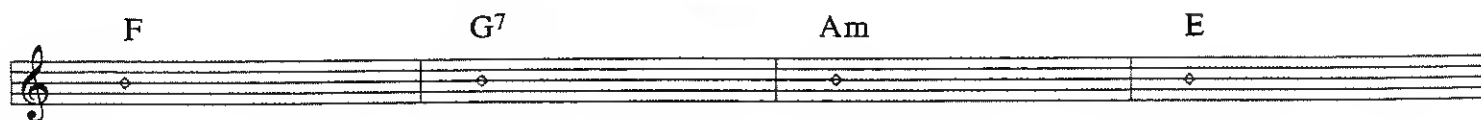
3) Key: A Minor

(Rhythm is for organ stops)

Mode: A Dorian

4) Key: G Major

ELECTRIC 2

(084-087)

Mode: A Aeolian

1) Key: C Major

Am Dm⁷ G⁷ C

Mode: A Aeolian

2) Key: A Minor

Fmaj⁷ Dm⁷ Esus⁴ E

Mode: F Lydian

3) Key: C major

F G⁷ Am⁷ Am⁷ G

Mode: A Aeolian

4) Key: C Major

F G⁷ Am E

HOUSE 1

(088-091)
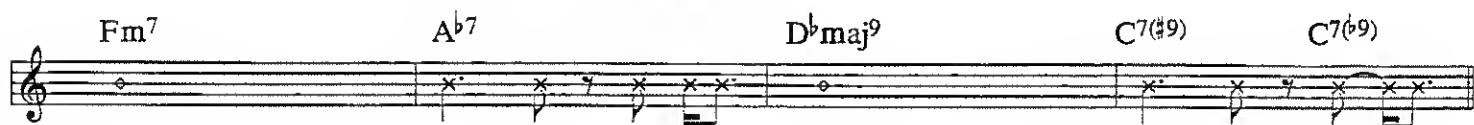
HOUSE 2
(092-095)

Mode: D Dorian

1) Key: C Major

Dm⁷ D/G Am/D G/D

Mode: D Dorian

2) Key: F major

(Same as Ptn. 21 with added bass line)

Dm⁷ G/D Am/D G/D

Mode: G Dorian

3) Key: F Major

Am/D Gm⁷ E♭maj⁷ A¹¹

Mode: G Dorian

4) Key: F Major

(Same as Ptn 23 with added strings)

Am/D Gm⁷ E♭maj⁷ A¹¹

HOUSE 3

(096-099)

Mode: G Aeolian (mm 1-2)   C Mixolydian (mm 3-4)

1) Key: Bb Major

Gm^9 Cm^7/G Dm^7/G C^7/G
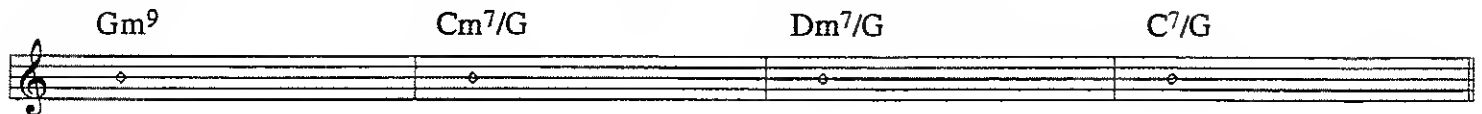
Mode: C Dorian

2) Key: Bb Major

Cm^9 Cm^9/F F^{13} Cm^9 Cm^9/F $F^{7(\flat9)}$

Mode: D Phrygian

3) Key: Bb Major

$E^\flat maj^7/B^\flat$ F^6 Dm^7/G
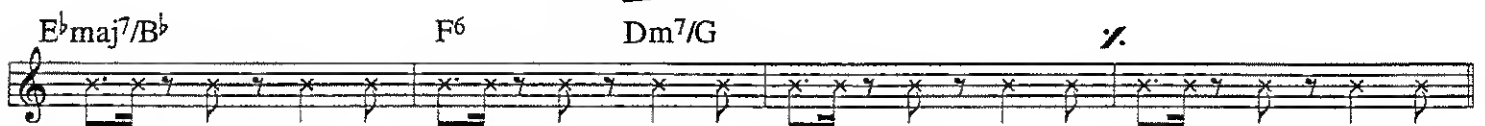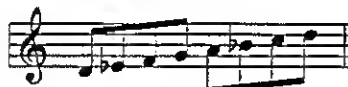
Mode: D Phrygian

4) Key: Bb Major

(Same as Ptn 33 with added brass line)

$E^\flat maj^7/B^\flat$ F^6 Dm^7/G

DANCE 1
(100-103)

Scale: E Blues

1) Key: E Minor

D⁵E⁵ D⁵E⁵

Scale: E Blues

2) Key: E Minor

D⁵E⁵ D⁵E⁵

Scale: E Harmonic Minor

3) Key: E minor

Em

Scale: E Harmonic Minor

4) Key: E minor

(Same as Ptn 13 with break on bar 4)

Em

DANCE 2
(104-107)

Mode: Bb Dorian

1) Key: Bb Minor

$B\flat m^7$

Mode: Bb Dorian

2) Key: Bb Minor   (Same as ptn 21 with solo guitar break on bar 4)

$B\flat m^7$

Mode: Bb Dorian

3) Key: Bb Minor

$B\flat m$ $Gm\ B\flat m^7$ $B\flat m/A\flat$ $B\flat m$
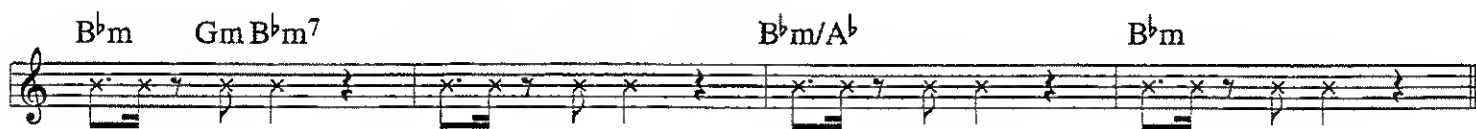
Mode: Bb Dorian

4) Key: Bb Minor   (Same as 23 with added drum break on bar 4)

$B\flat m$ $Gm\ B\flat m^7$ $B\flat m/A\flat$ $B\flat m$

FUNK 1
(108-111)

Mode: G Aeolian

1) Key: G Minor

(Guitar plays root and 5th, rhythms and roots below)

Gm   F   Gm   F   Gm

Mode: F Mixolydian

2) Key: Bb Major

(Organ chords + Guitar root and 5th)

F   Gm   E♭   F

Mode: G Aeolian

3) Key: G Minor

(Guitar and Bass same as Ptn 11, added organ part)

Gm   F   Gm   F   Gm

Mode: G Aeolian

4) Key: G Minor

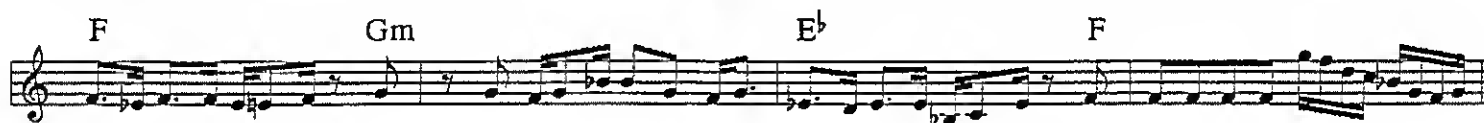(Guitar and Bass same as Ptn 11, new fill parts)

Gm   F   Gm   F   Gm

FUNK 2
(112-115)

Mode: Eb Lydian

1) Key: Bb Major

Eᵇmaj⁷   F⁷   Eᵇmaj⁷   F⁷

Mode: F Mixolydian (mm 1-3)   G7#9

2) Key: Bb Major

F⁷⁽ᵃˡᵗ⁾   G⁷⁽♯⁹⁾

Mode: C Dorian (mm 1,3)   Db Lydian (mm 2,4)

3) Key: Bb Major

Cm⁹   Eᵇmaj⁹   Dᵇmaj⁷   Eᵇ⁹

Mode: Eb Lydian

4) Key: Ab Major

Eᵇmaj⁷   Gm⁷   Eᵇmaj⁷   Emaj⁷

FUNK 3
(116-119)

Mode: E Mixolydian

1) Key: A Major

E⁹ ... D♯⁹E⁹ F⁹E⁹ ... F⁹E⁹ D♯⁹ ... ✕.

Mode: E Mixolydian

2) Key: A Major

D♯⁹ E⁹ ... D♯⁹ E⁹ ... B⁷⁽♯⁹⁾

Mode: E Mixolydian

3) Key: A Major

E⁹ ... D♯⁹E⁹ F⁹E⁹ ... F⁹E⁹ D♯⁹ ... ✕.

Mode: G Mixolydian(#11) (mm 1-2)   B Mixolydian (mm3-4)

4) Key: N/A

G¹³ ... F♯⁹ G⁹ ... A¹³ ... G♯⁹ A⁹ ... B⁹ ... B⁷⁽♯⁹⁾
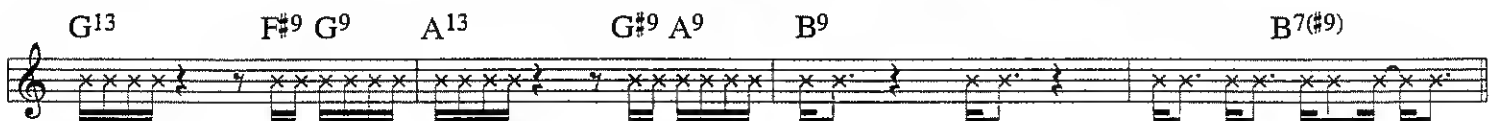
FUNK 4

(120-123)

Scale: F Blues

1) Key: F Blues

F^7 $B^{\flat 7}$ % % %

Scale: F Blues

2) Key: F Blues

(Synth part)

(Same as Ptn 41 with added synth line)

Mode: Bb Mixolydian (mm 1,3) Ab Mixolydian (mm 2-4)

3) Key: N/A

$B^{\flat 7}$ $A^{\flat 7}$ $B^{\flat 7}$ $A^{\flat 7}$

Mode: C Mixolydian Bb Mixolydian F Mixolydian

4) Key: N/A

C^7 $B^{\flat 7}$ F^7 $B^{\flat 7}$

FUNK 5
(124-127)

Mode: E Mixolydian

1) Key: A Major

E^{13}

Mode: G Mixolydian

1) Key: C Major

(Guit. 2)

G^{13}

$B^{\flat 5}$ C^5 $B^{\flat 5}$ C^5 $B^{\flat 5}$ C^5

Scale: D Blues

3) Key: N/A

$D^9 D^{\flat 9} C^9 D^9 G^9$ $G^{\#9}$ A^9 D^9 $D^{\flat 9}$ C^9 $A^{\flat 9}$ ⁒

Scale: D Blues

4) Key: N/A

$D^9 D^{\flat 9} C^9 D^9 G^9$ $G^{\#9}$ A^9 D^9 D^9 C^9 $D^{7(\#9)}$

R&B 1
(128-131)

Mode: F Ionian

1) Key: F Major

F   A+⁷   B♭   Am   Gm   B♭/C   B♭m/C

Mode: F Ionian

2) Key: F major

F   A+⁷   B♭   Am   Gm   B♭/C   F   F⁷

Mode: F Ionian

3) Key: F Major

B♭maj⁷   Am⁷   Dm⁷   Gm   Csus⁴   F   F⁷

Mode: F Ionian

4) Key: F Major

B♭maj⁷   Am⁷   C/D   Dm⁷   Gm⁷   B♭/C
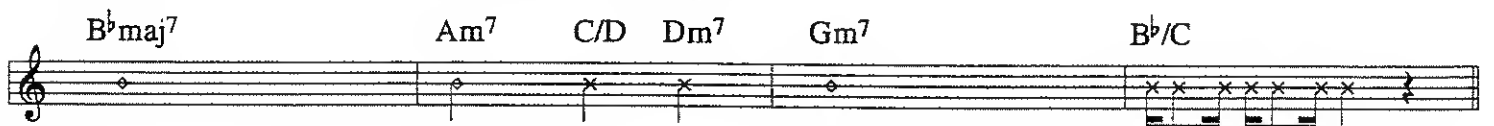
R&B 2
(132-135)

Scale: B Natural Minor

1) Key: B Minor

Bm	A	G	F#m	A
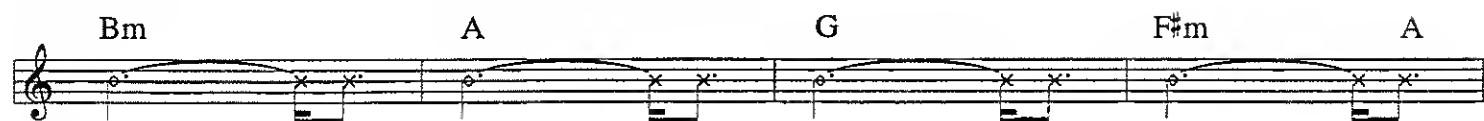
Scale: B Natural Minor

2) Key: B Minor

Bm	A	G	A	Bm

Scale: B Natural Minor

3) Key: B Minor   (with added brass part)

Scale: B Natural Minor
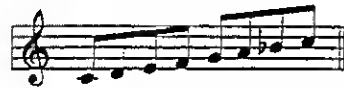
4) Key: B Minor   (with added brass part)

Bm	A	G	A	Bm

R&B 3
(136-139)

Mode: C Mixolydian

1) Key: F Major

Mode: C Mixolydian

2) Key: F Major   (Synth Part)

Mode: F Mixolydian

3) Key: Bb Major   (Synth Part)

Mode: C Mixolydian

4) Key: F Major
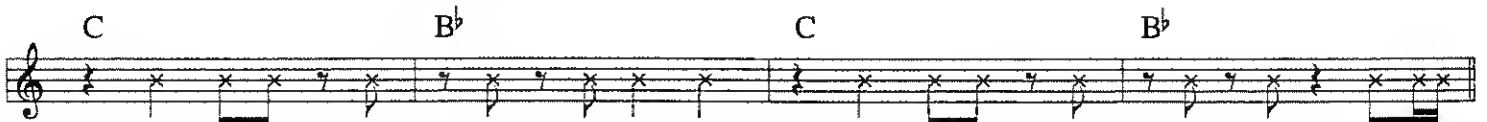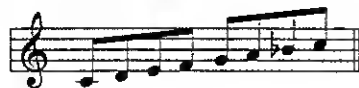
SOUL 1
(140-143)

Mode: G Mixolydian

1) Key: C major

Dm⁹   G¹³   ∥.

Mode: F Mixolydian

2) Key: Bb Major

Cm⁹   F¹³   ∥.

Mode: G Mixolydian

3) Key: C Major

Dm⁹   G¹³   ∥.

Mode: F Mixolydian

4) Key: Bb Major

Cm⁹   F¹³   ∥.

SOUL 2
(144-147)

Mode: Bb Aeolian

1) Key: Bb Minor

B♭m⁷ Fm⁷ E♭m⁷ B♭m⁷ Fm⁷ E♭m⁷ Fm⁷
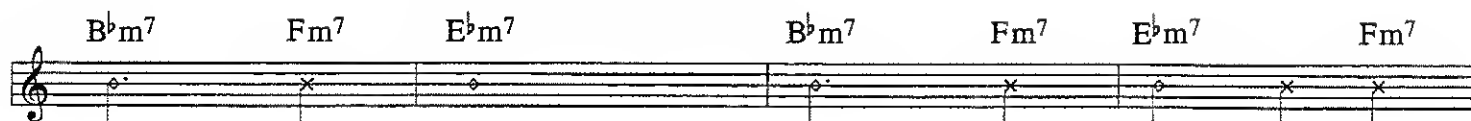
Mode: Bb Aeolian

2) Key: Bb Minor

B♭m⁷ Fm⁷ E♭m⁷ B♭m⁷ Fm⁷ E♭m⁷ Fm⁷

Mode: Bb Dorian

3) Key: Ab Major

B♭m⁷ B♭m¹³ B¹³ B♭m¹³

Mode: Eb Dorian

4) Key: Db Major

(Marimba)

B♭m⁷ E♭m⁷
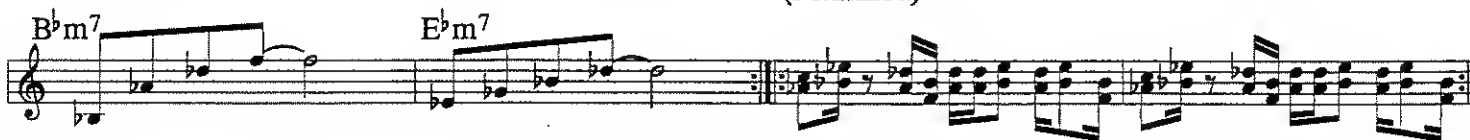
BALLAD 1
(148-151)

Mode: A Ionian (mm 1-3)   F# Harmonic Minor (mm 4)

1) Key: A Major

Amaj⁷   Dmaj⁷

Mode: E Ionian (mm 1-3)   F# Harmonic Minor (mm 4)

2) Key: E Major

Mode: F# Phrygian (mm 1)   F Phrygian (mm 2)   E Dorian (mm 3-4)

3) Key: D Major

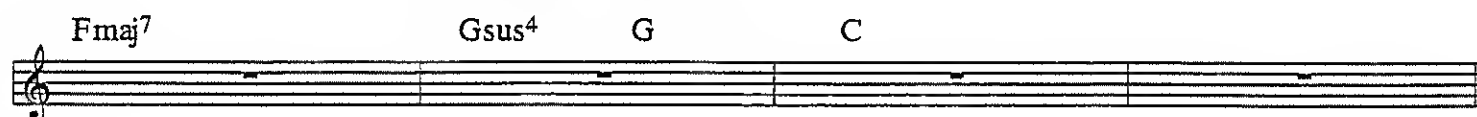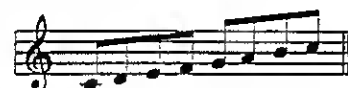**Mode:** D Ionian (mm 1)   F# Ionian (mm 2-4)

4) Key: N/A

BALLAD 2

(152-155)

Mode: C Ionian

1) Key: C major

C   E⁷/B   Am   G   D/F♯   D⁷

Mode: C Ionian

2) Key: C

Fmaj⁷   Gsus⁴   G   C

Mode: C Ionian

3) Key: C major

Em⁷   Am⁷   Dm⁷   Dm⁷⁽♭⁵⁾

Mode: C Ionian

4) Key: C Major

C   G/B   Am   F   F/G   C

JAZZ 1

(156-159)

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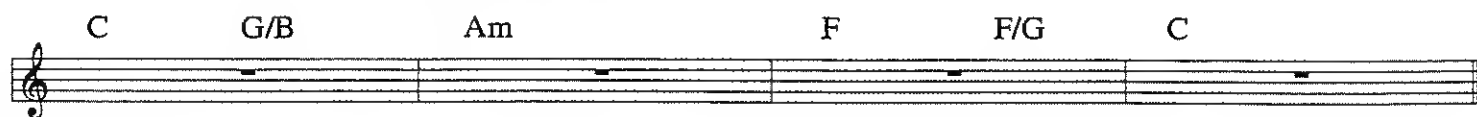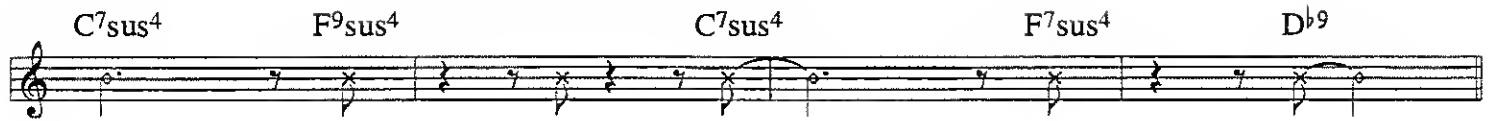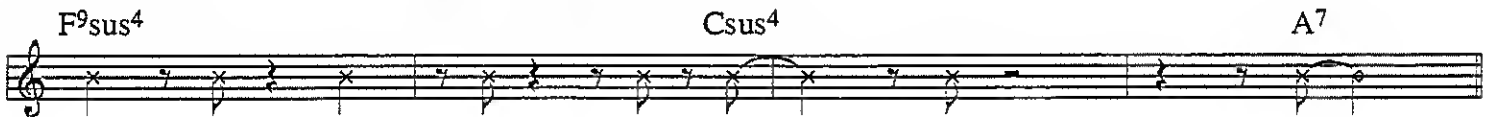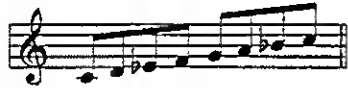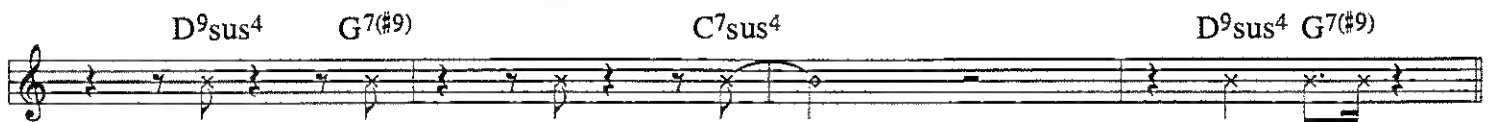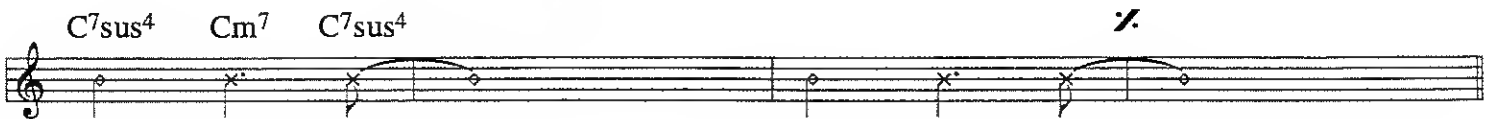
JAZZ 2
(160-163)

Mode: C Ionian

1) Key: C major
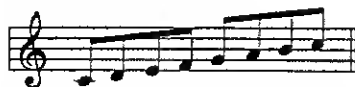
C   F   Em⁷   Am⁷ Dm⁷ G⁷ C   Em⁷ F   F#dim G⁷

C   F Em^7 Am^7 Dm^7 G^7 C Em^7 F   F#dim G^7

Mode: E Mixolydian   A Mixolydian   D Mixolydian   G Mixolydian

2) Key: C Major

E^9 $G^{7(\flat9)}$ A^7 D^9 G^7

Mode: C Ionian

3) Key: C major

C Edim   F   F#dim⁷   C A^7 Dm^7 F $G^{7(\flat9)}$ Edim F   F#dim   C C#dim F G^7 C

Mode: E Mixolydian   A Mixolydian   D Mixolydian   G Mixolydian

4) Key: C Major

E^9 $Bdim^7$ A^7 $A^7/C\#$ D^9 $A^{\flat9}$ G^7
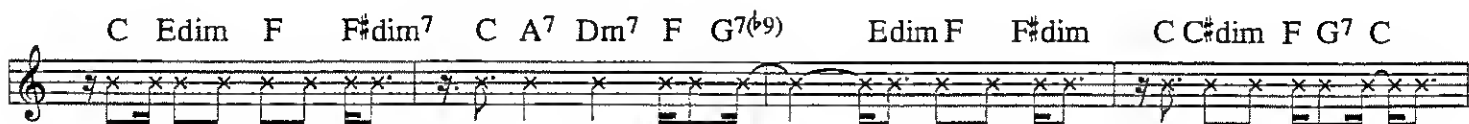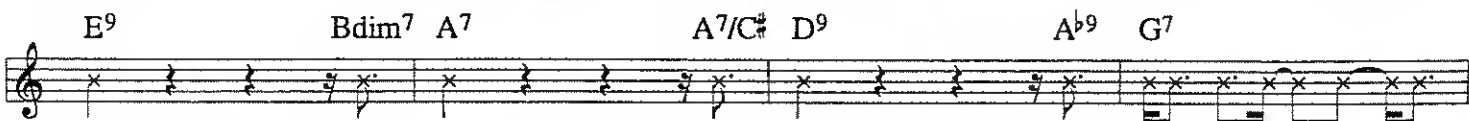
JAZZ 3
(164-167)

1) Key: Bb Major

Mode: C Dorian — F#dim 7 — C Mixolydian

Cm^7 — F#dim^7 — Gm^7 — C^{7}sus^4 — C^7
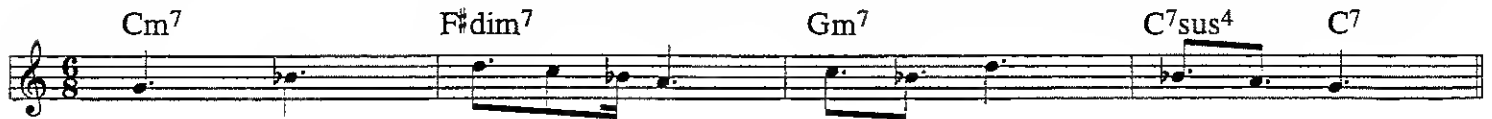
2) Key: Bb Major

Mode: C Dorian — Ab Lydian

Cm^7 — F^{9}sus^4 — F^7 — B$\flat$maj^7 — A$\flat$/B$\flat$

3) Key: Ab Major

Scale: Eb9 — Gb Lydian — Ab7#5 — Db Lydian — E Lydian

E$\flat$^{9} — G$\flat$maj^9 — A$\flat$+^{7} — D$\flat$maj^9 — Emaj^7/F#

4) Key: Bb Major

Mode: G Dorian — E Lydian b7 — F Mixolydian

Gm^{11} — E^7 — E$\flat$/F — F^9 — E$\flat$/F

REGGAE 1

(168-171)

Mode: E Aeolian

1) Key: E Minor

Em | Am | Em

Mode: E Aeolian

2) Key: E Minor

Em   Bm | Am⁷   C | Em   Bm | Am⁷

Mode: E Aeolian

3) Key: E Minor

C   Bm | Em | C   Bm | Em

Mode: G Ionian

4) Key: G Major

C   D | C   Em | C   D | G

REGGAE 2

(172-175)

Mode: Bb Ionian

1) Key: Bb Major

Mode: Bb Ionian

2) Key: Bb Major

Mode: Bb Ionian

3) Key: Bb Major

Mode: Bb Ionian

4) Key: Bb Major

LATIN
(176-179)

Mode: G Mixolydian

1) Key: C Major

G   F/G   G   F/G   ℅

Mode: G Mixolydian

2) Key: C Major

G   F   Am   F   G   F   G   F   G

Mode: G Mixolydian

3) Key: C Major

G   F/G   C   F/G   G   F/G   G   F/G

Mode: G Mixolydian

4) Key: C Major   (Same rhythm and chords as 13 with new brass part)

G   F/G   C   F/G   G   F/G   G   F/G

LATIN ROCK 1

(180-183)

Mode: D Mixolydian

1) Key: G Major

Mode: D Mixolydian

2) Key: G Major   (Same as 11 with drum fill on bar 4)

Mode: D Mixolydian

3) Key: G Major

Mode: D Mixolydian

4) Key: G Major

LATIN ROCK 2

(184-187)

Mode: E Mixolydian

1) Key: A Major

D/E E⁷ D/E E⁷

Mode: B Mixolydian (mm 1-2)   Bb Lydian (mm 3-4)

2) Key: E Major

A/B B⁷ A/B B⁷ A/C♯ B⁷/C♯ simile   B♭maj⁷   C⁶ Dm/C C⁶ Dm/C

Mode: A Lydian (mm 1-2)   C Lydian (mm3-4)

3) Key: N/A

Amaj⁷   G♯m⁷   Am⁹/D   Gmaj⁹
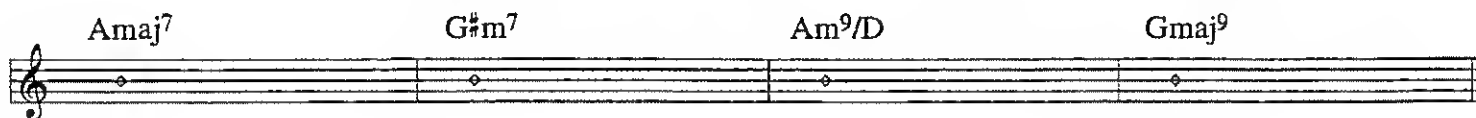
Mode: F♯ Dorian

4) Key: E Major

F♯m⁷ E/G♯   A   E/G♯   F♯m⁷ E/G♯   A   A/B
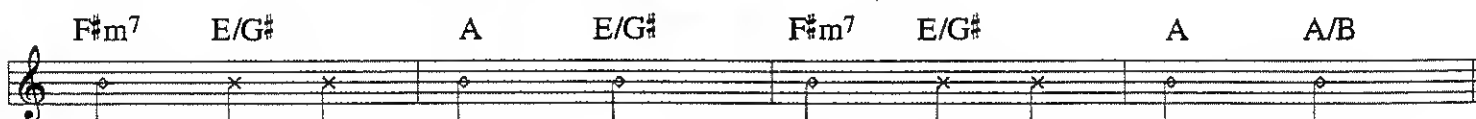
SAMBA

(188-191)

Mode: G Ionian

1) Key: G Major

Mode: G Ionian

Mode: E Lydian (mm 1-2)   C Lydian (mm 3-4)

3) Key: B Major

Mode: G Lydian

4) Key: D Major

BOSSA
(192-195)

1) Key: A Major

Mode: A Ionian (mm 1)　　G Ionian (mm 2-3)　　C Mixolydian (mm 4)

A⁶　　Am⁷　D⁷　Gmaj⁷　Dm/G　C⁹

2) Key: N/A

Mode: F Dorian (mm1-2)　　Eb Dorian (mm 3-4)

Fmaj⁹　(Guit. line)　Fm⁹　B♭⁹sus⁴　E♭maj⁷⁽⁶/⁹⁾　E♭⁹sus⁴　E♭m⁹/A♭

3) Key: N/A

Mode: C# Ionian (mm1)　　B Ionian (mm 2-3)　　A Ionian (mm 4)

C#maj⁷　C#m⁷　F#⁷　Bmaj⁷　Bm⁷　E⁷
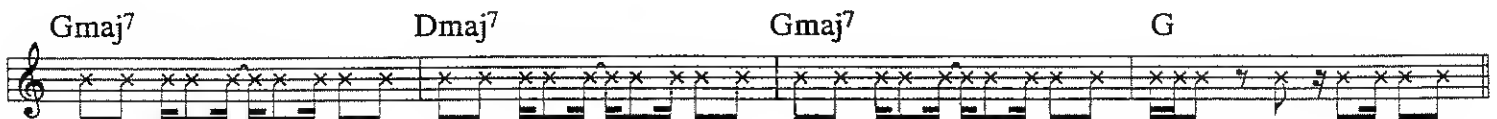
4) Key: A Major

Mode: A Ionian　　A Dorian　　A Mixolydian

Amaj⁷　Am⁷　Amaj⁷　A⁷sus⁴　A⁷

AMBO
(196-199)

Mode: F Lydian

1) Key: C Major

| F | Am | F | G |

Mode: A Aeolian

2) Key: C Major

| Am | F | G | C |

Mode: E Mixolydian (mm 1-2)   G Mixolydian (mm 3-4)

3) Key: A Major

| D⁶ | E | F | G   G#m |

Mode: A Aeolian

4) Key: C Major

| Am | F | G | Am |

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